

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

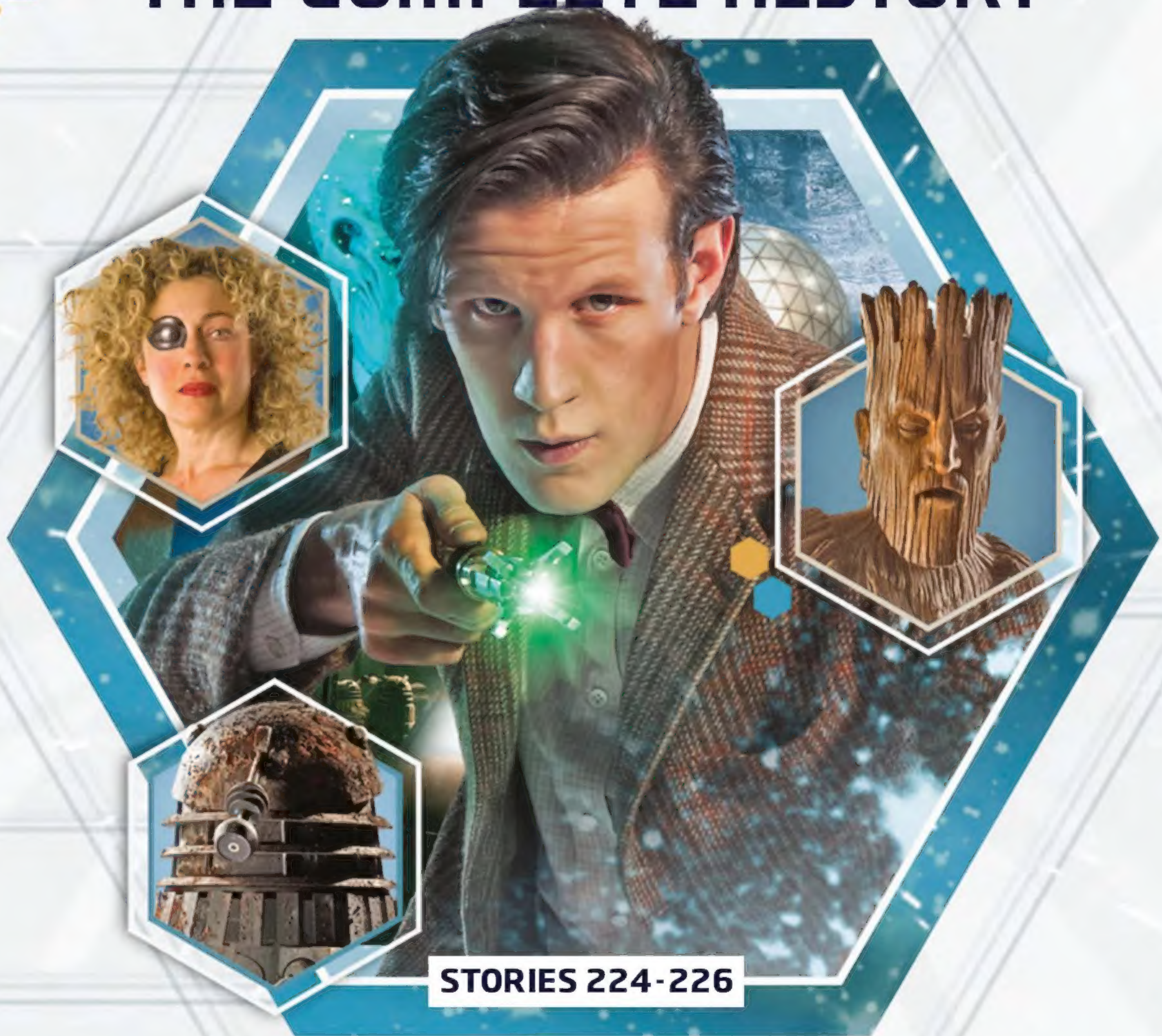
BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 224-226

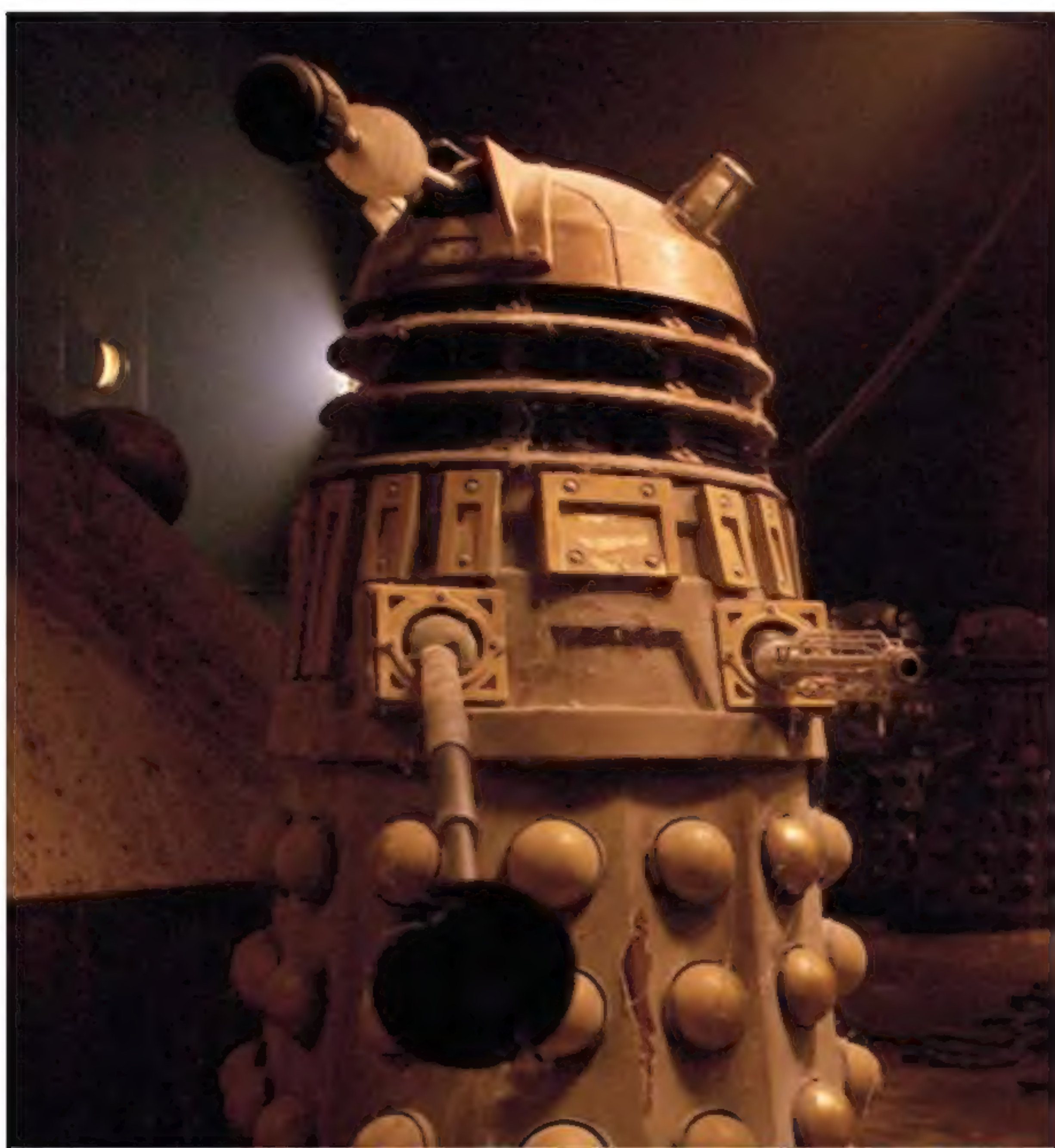
THE WEDDING OF RIVER SONG,
THE DOCTOR, THE WIDOW AND THE WARDROBE
AND ASYLUM OF THE DALEKS



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THE WEDDING OF RIVER SONG

THE DOCTOR, THE WIDOW
AND THE WARDROBE

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Welcome

The Doctor travelling alone in his TARDIS used to be something of a rarity in the TV series. When we first meet him, in *100,000 BC* [1963 – see Volume 1] the Doctor is accompanied by his granddaughter, Susan, with whom he had been travelling with ever since they escaped from their home planet. Schoolteachers Ian and Barbara join the Doctor in his first televised adventure, and although they and Susan would eventually leave, others would quickly take their place, barely giving the Doctor time to change the sheets.

Remarkably, aside from a brief sojourn on Metebelis Three during *The Green Death*

[1973 – see Volume 20], the first time we see the Doctor going solo is *The Deadly Assassin* [1976 – see Volume 26], having dropped Sarah Jane Smith back on Earth at the end of the preceding story, *The Hand of Fear* [1976 – see Volume 25].

It's then not until the Doctor is in his Tenth incarnation, that we see him having adventures on his own when he is between companions (usually in the form of Christmas Specials). But even then, the Doctor will usually be joined (intentionally or accidentally) by someone who becomes his *de facto* companion for the adventure (eg Astrid Peth in *Voyage of the Damned* [2007 – see Volume 57], Lady Christina in *Planet of the Dead* [2009 – see Volume 61] and Donna Noble in *The Runaway Bride* [2006 – see Volume 54], although Donna would, of course, eventually become a fully-fledged companion).

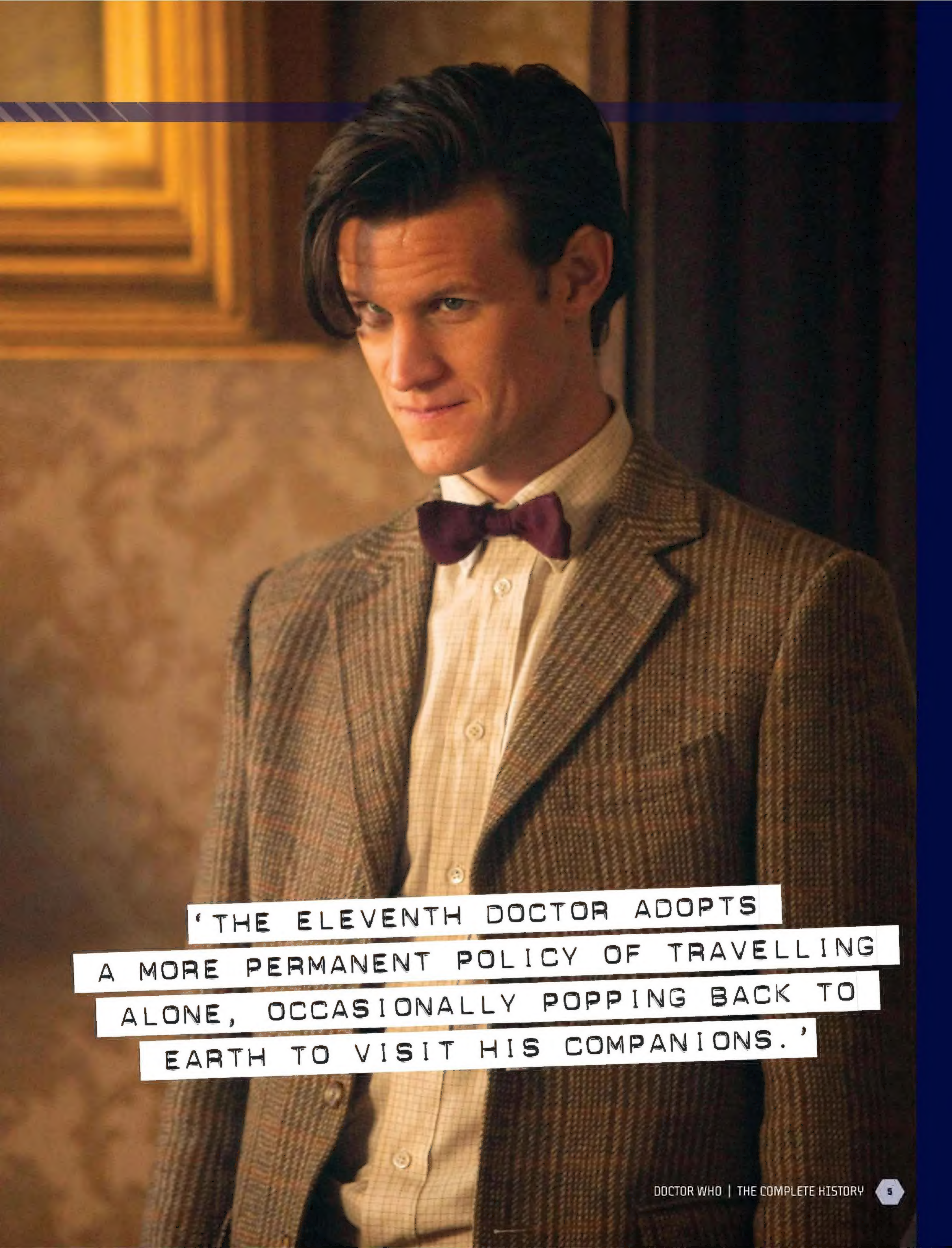
Having dropped off Rory and Amy at the end of *The God Complex* [2011 – see Volume 69], and beginning with the adventures in this volume of *Doctor Who – The Complete History*, the Eleventh Doctor adopts a more permanent policy of travelling alone, but occasionally popping back to Earth to visit his former companions.

The Doctor would continue this trend for some time, even after his regeneration into his Twelfth incarnation and with new companion Clara. But is all this solo adventuring good for the Doctor's mental health? His occasional wife, River Song, warned him that he shouldn't travel alone, a sentiment that was echoed by Amy in her final letter to him.

John Ainsworth – Editor

Below:
The Fourth Doctor, going it alone in *The Deadly Assassin*.





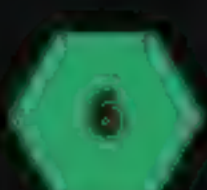
'THE ELEVENTH DOCTOR ADOPTS
A MORE PERMANENT POLICY OF TRAVELLING
ALONE, OCCASIONALLY POPPING BACK TO
EARTH TO VISIT HIS COMPANIONS.'



THE WEDDING OF RIVER SONG

STORY 224

It's 22 April 2011 and time is stuck at 5.02pm.
In fact, all of time is happening at once
because a fixed point in time has been
altered: the Doctor's death at Lake Silencio.





Introduction

During his time in charge of *Doctor Who*, Steven Moffat took great delight in establishing portentous mysteries, the true nature of which would only be revealed over time. *The Wedding of River Song*, which takes place in a mixed-up reality where all of time is happening at once, is something of a nexus point for such long-running story arcs.

The title itself takes us back to 2008 – when River Song was first introduced in *Silence in the Library/Forest of the Dead* [see Volume 59]. On that occasion, the Tenth Doctor was taken aback when he discovered that, at some point in his own personal future, he would reveal his name to River. “There’s only one reason I would ever tell anyone my name,” he said. It’s a huge leap to suppose that occasion would be some kind of wedding ceremony...

Below:

Better book a wedding planner... The Doctor’s first encounter with his future wife.



but the suggested intimacy was intended to make us infer that River was the Doctor’s wife.

We finally got to see their wedding, and the Doctor whispering his name to her, in *The Wedding of River Song*. But before you start thinking that wraps that up... it turns out he didn’t whisper his name, and the wedding occurred in a weird dimension that didn’t really happen. Perhaps it’s right that the full truth about the Doctor and River is unknowable.

The business with the Doctor’s name crops up again as the episode draws to a close. “Doctor who?” bellows the head of Dorium Maldovar, when challenging the Doctor about the question that must never be answered. From that point on, it was a question that cropped up regularly – almost the question that must always be asked! Ultimately, it played a role in the Eleventh Doctor’s final showdown in *The Time of the Doctor* [2013 – see Volume 75].

Of course, in addition to these broader themes, it was *The Wedding of River Song*’s job to resolve the comparatively recent puzzles posed by *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66]. How does the Doctor cheat death? What was the Silence up to?

The episode tackles these issues in a typically labyrinthine fashion. What’s special about this episode is that it may be fuelled by all these puzzling threads, but it’s the weird atmosphere it creates that makes it so compelling – from lethal chess matches to Charles Dickens on *Breakfast* news. There are answers if you go looking, but in the meantime, so much to distract you... ■

'PERHAPS IT'S RIGHT THAT THE
FULL TRUTH ABOUT THE DOCTOR
AND RIVER IS UNKNOWABLE.'

STORY

History has changed leaving the planet Earth radically altered. Cars are carried by balloons while BBC's *Breakfast* interviews Charles Dickens about his next "Christmas Special". [1]

The Holy Roman Emperor, Winston Churchill, is disconcerted; day or night, it is always two minutes past five on the 22 of April. He has his "soothsayer" brought to him – the Doctor. [2]

The Doctor relates how he took a data core on the Silence from an injured Dalek and how he met Father Gideon Vandaleur, who was, in fact, the Teselecta he met in Berlin. Then he played a game of 'Live Chess' against a warrior called Gantok. [3] Gantok took the Doctor to the Seventh Transept, which was full of carnivorous skulls and Dorium Maldovar's disembodied head. Gantok was eaten by the skulls, then Dorium explained that the Silence believes that

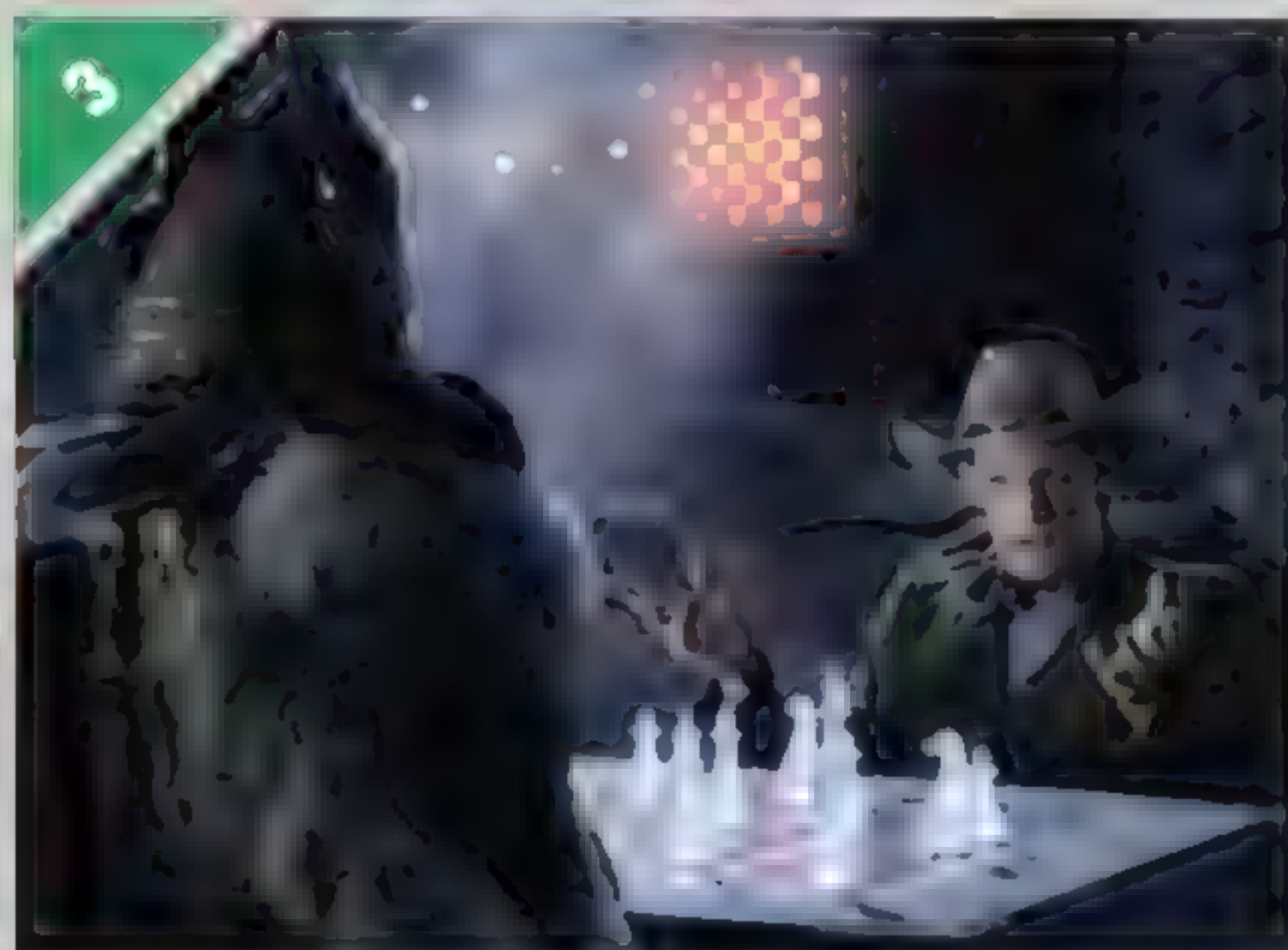
a question will be asked at the Fields of Trenzalore which must never be answered. [4]

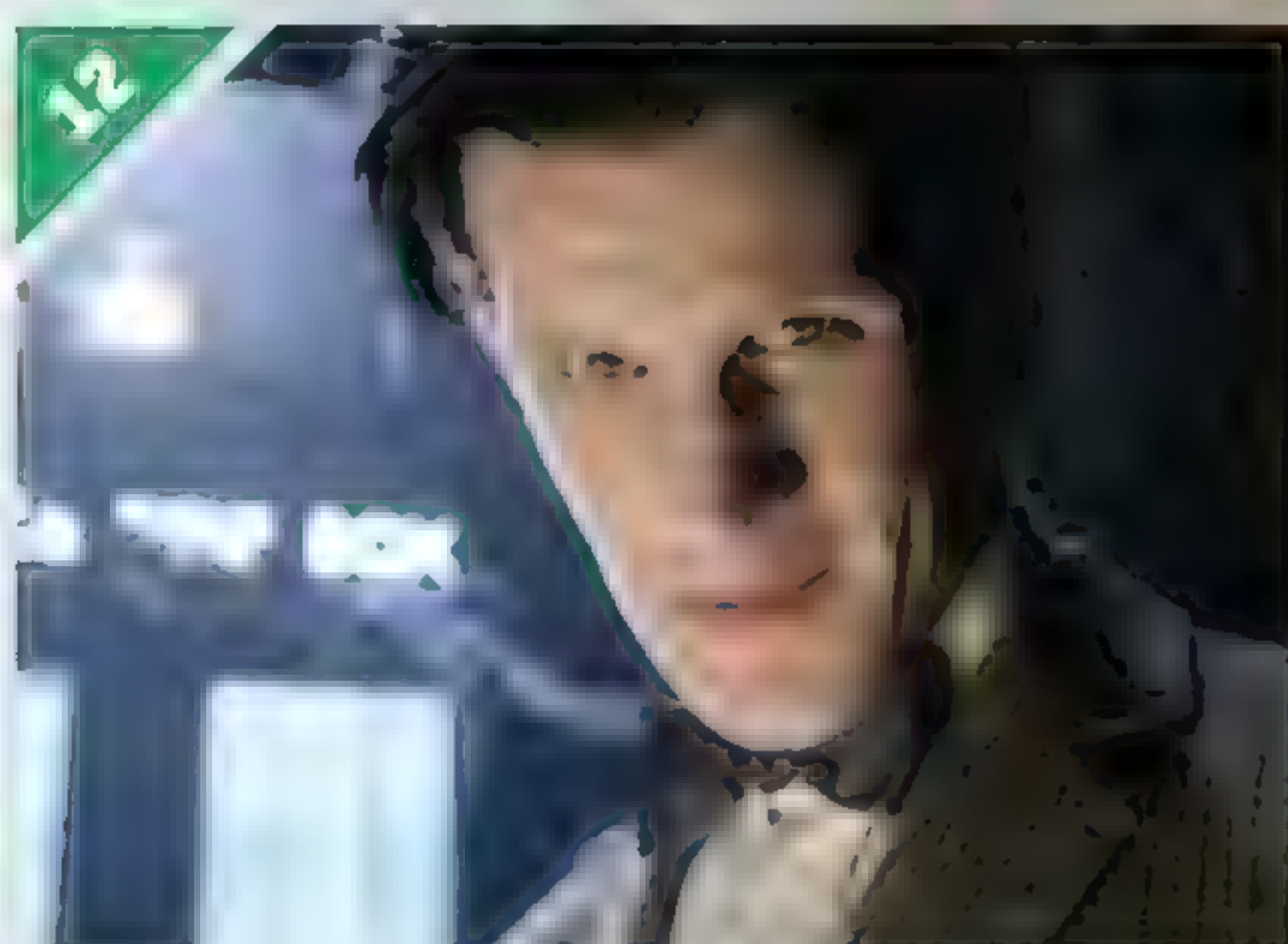
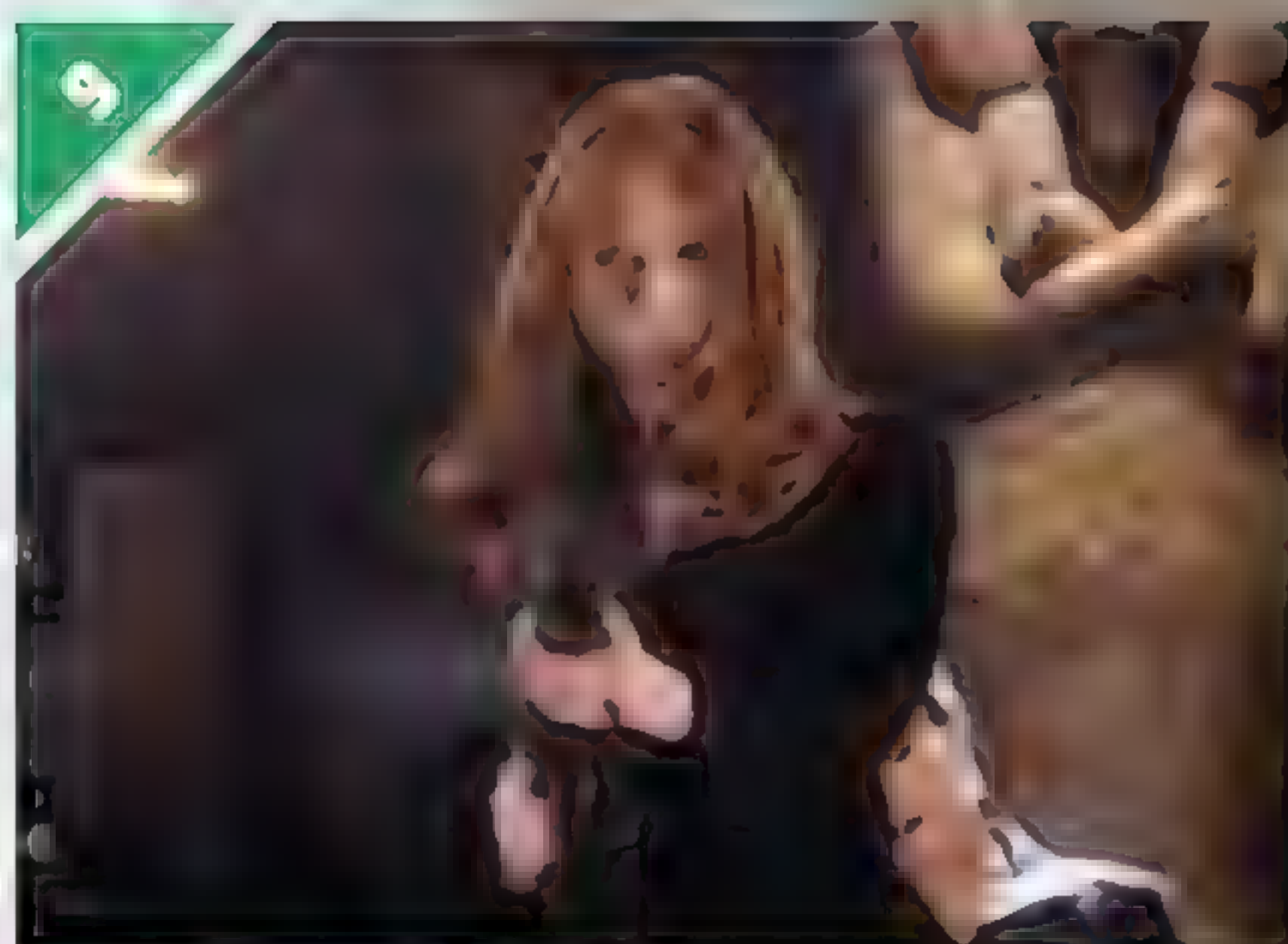
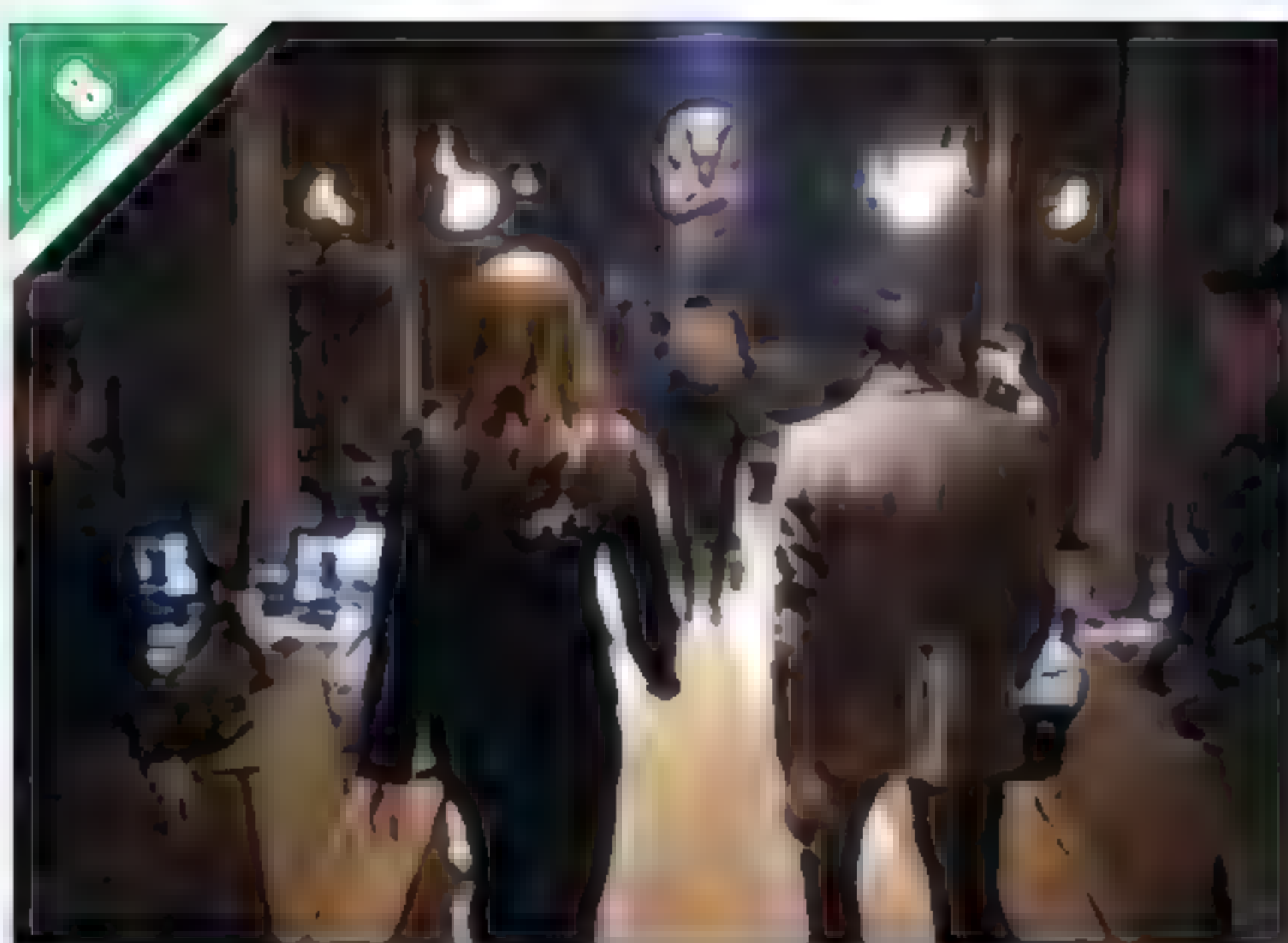
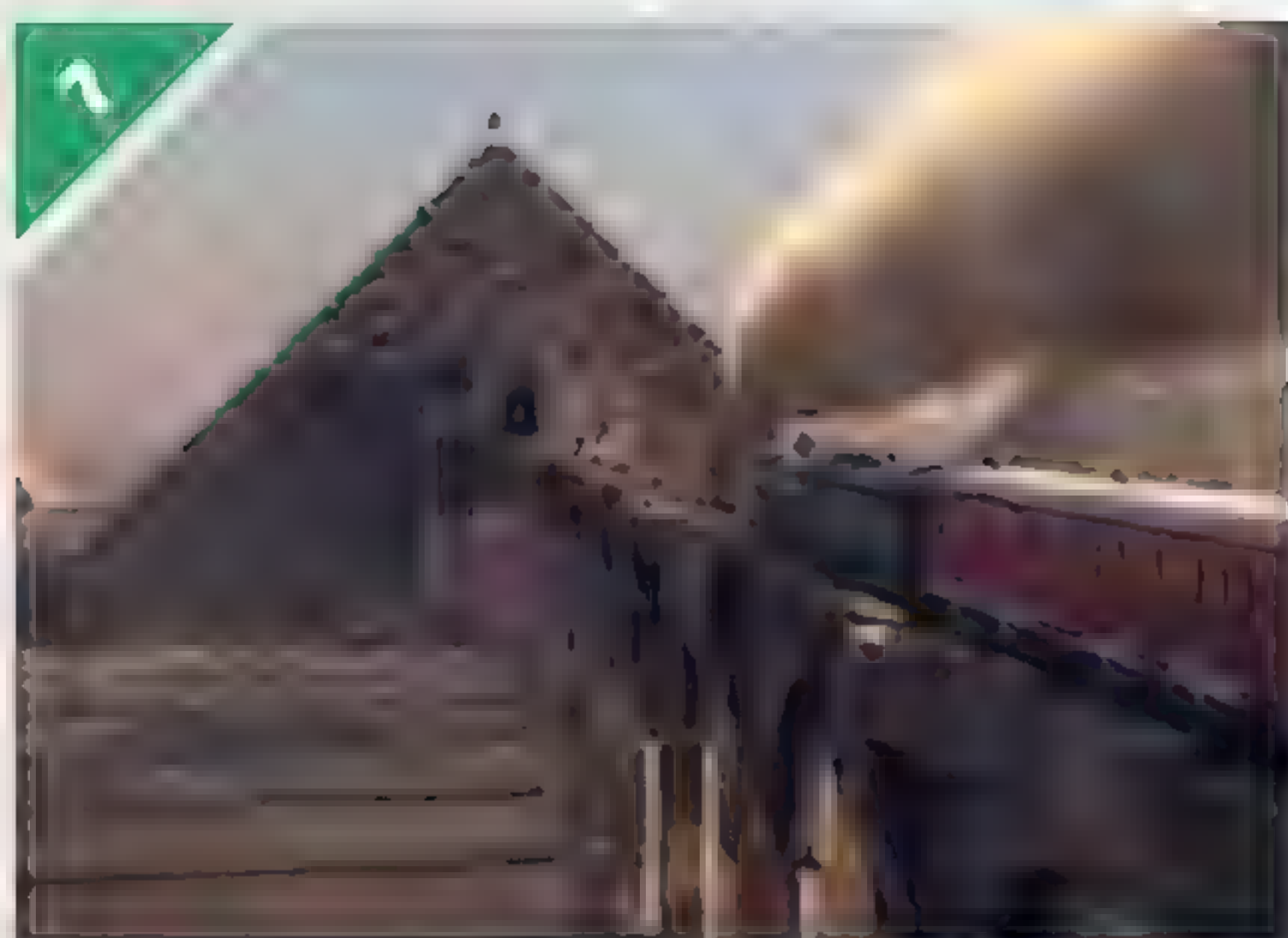
The Doctor explains to Churchill that the Silence wants him dead, then continues his story.

He took Dorium, in a box, in the TARDIS and decided to go on a "farewell tour". He tried to contact Brigadier Lethbridge-Stewart but learned that his old friend had passed away. [5] Then the Doctor decided it was time to meet his fate and asked the Teselecta to deliver the invitations to his death at Lake Silencio, where he faced the impossible astronaut. River Song was inside the spacesuit and drained her weapon so her shots would have no effect. The Doctor lived and history was altered.

The Doctor realises that he and Churchill are being stalked by the Silence, then some soldiers burst in led by Amy Pond wearing an eyepatch. [6]

She stuns the Doctor and he wakes up in a railway carriage. He explains to





Amy that time is now disintegrating. Captain Rory Williams enters to report that they are about to arrive and the train enters a pyramid. [7] The Doctor is given an eyepatch; it's an 'eye drive' that enables the wearer to remember the Silents.

Amy explains that they have trapped over a hundred Silents which are now held in tanks of liquid. They enter a control room where River Song has Madame Kovarian tied to a chair. The Doctor looks around and sees that everyone is wearing an eyepatch. The Doctor tells River that time is dying because of her. [8]

The Doctor touches River and time starts again, due to the time differential being shorted out. In their tanks, the Silents start moving. Kovarian tells the Doctor that the Silents were not trapped, they were waiting to attack. They electrocute soldiers through their eye drives. The Doctor, River and Amy leave Rory to fend off the Silents. But then

Amy returns and sees off the Silents with a machine gun. [9]

The Doctor and River reach the top of the pyramid. It is a distress beacon calling across time and space, and a million voices have replied saying they want to help the Doctor. After Amy and Rory arrive, the Doctor whispers in River's ear and declares that they are married. [10] They kiss, the Doctor dies at Lake Silencio and history is restored to normal...

Later, River visits Amy at home. [11] She tells Amy what the Doctor whispered in her ear – and Amy realises the Doctor is not dead.

The Doctor returns Dorium's head to the Seventh Transept. He survived being shot at Lake Silencio because he wasn't the one that was shot – it was the Teselecta pretending to be him! He bids Dorium farewell, but Dorium tells him he can't run from the question that must never be answered: "Doctor *who*?" [12]

Pre-production

"Everything you thought was going to be the case probably is," confirmed writer Steven Moffat of his series climax on *Doctor Who Confidential*. "It was River in the spacesuit. There's two of her on the beach, but – hey – it's a time travel show, that's easy enough for us. River is now off to kill the Doctor as we've sort of known ever since we heard those lines [about killing 'a good man'] in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64]. We've sort of known that the best man River's ever known had to be the Doctor. So – she's off to kill the Doctor."

Right:
It's time for
River to finally
pull the trigger!

Connections: Don't tell

► When the Doctor discusses the scenario of a man with a terrible, dangerous secret with Winston Churchill, the Emperor's response is that he will destroy that man if necessary; this ties into the apocryphal tale that during the war Churchill had often quoted Benjamin Franklin's comment, "Three men can keep a secret if two of them are dead."



Months before he had written the main script for the thirteenth and final episode of the 2011 series, Steven Moffat had known that he needed some additional elements to be recorded during the USA shoot for *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] in the first recording block ('Block One'). The mysterious 'Scene X Ep 13' was added to the recording schedules for Friday 19 November 2010, and as producer Marcus Wilson recalled on the BBC America documentary *Doctor Who in America*: "Just before we flew out [Steven] handed us a couple of pages and said, 'Oh, could you shoot this extra scene for me?' We're looking and going, 'We don't understand this Steven.' He said, 'You will!'" This material, recorded by the American crew working



under the direction of director Toby Haynes, comprised dialogue between the Doctor and River Song – shown as the inhabitant of the NASA spacesuit – at the lakeside which would only be revealed to the viewers in the final episode, but fit into the chronology of the Doctor's death in *The Impossible Astronaut*.

A traffic jam in time

Moffat's script for what would eventually be titled *The Wedding of River Song*, was written from late February 2011 alongside visits with his sons to the *Doctor Who* Experience in early March. During the writing process, Moffat recalled in *Radio Times* that his wife – television producer Sue Vertue – asked him of the finale, "What happens?" When he frowned, she added, "In one sentence. Quite a short one." Moffat thought hard and replied: "The Doctor goes to his certain death – and it doesn't work out as well as he expected."

Things not being as expected were core to the script, particularly with regards the

POLICE

"THE DOCTOR GOES TO
HIS CERTAIN DEATH –
AND IT DOESN'T WORK OUT
AS WELL AS HE EXPECTED."

Connections: Sent to the Tower

► The Doctor has been previously confined to the Tower of London in instances referred to in *The Sensorites* [1964 – see Volume 3] and *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66].

Pickled skyline

► The view of the alternative, chronologically jumbled London features the Gherkin, the striking tower block located at 30 St Mary Axe; completed in 2003, this had been seen to shatter in *The Christmas Invasion* [2005 – see Volume 51].



chaos of time having stopped because of River's actions in not killing the Doctor. Speaking of the fixed point in time being momentarily diverted on *Confidential*, Moffat commented, "River being River just decides not to do it... There's a huge time explosion. Everything goes mental." Describing the effect of this on *Doctor Who Insider*, he added, "It's not like time stops, it's a time traffic jam. The Doctor is the epicentre of this time explosion. He's the one thing that's still ageing while everything else is jammed to this one chaotic heartbeat of history." For the actual time at which history was forever stuck at, Moffat was inspired by a dummy teaser which had appeared in *Doctor Who: The Brilliant Book 2011* published

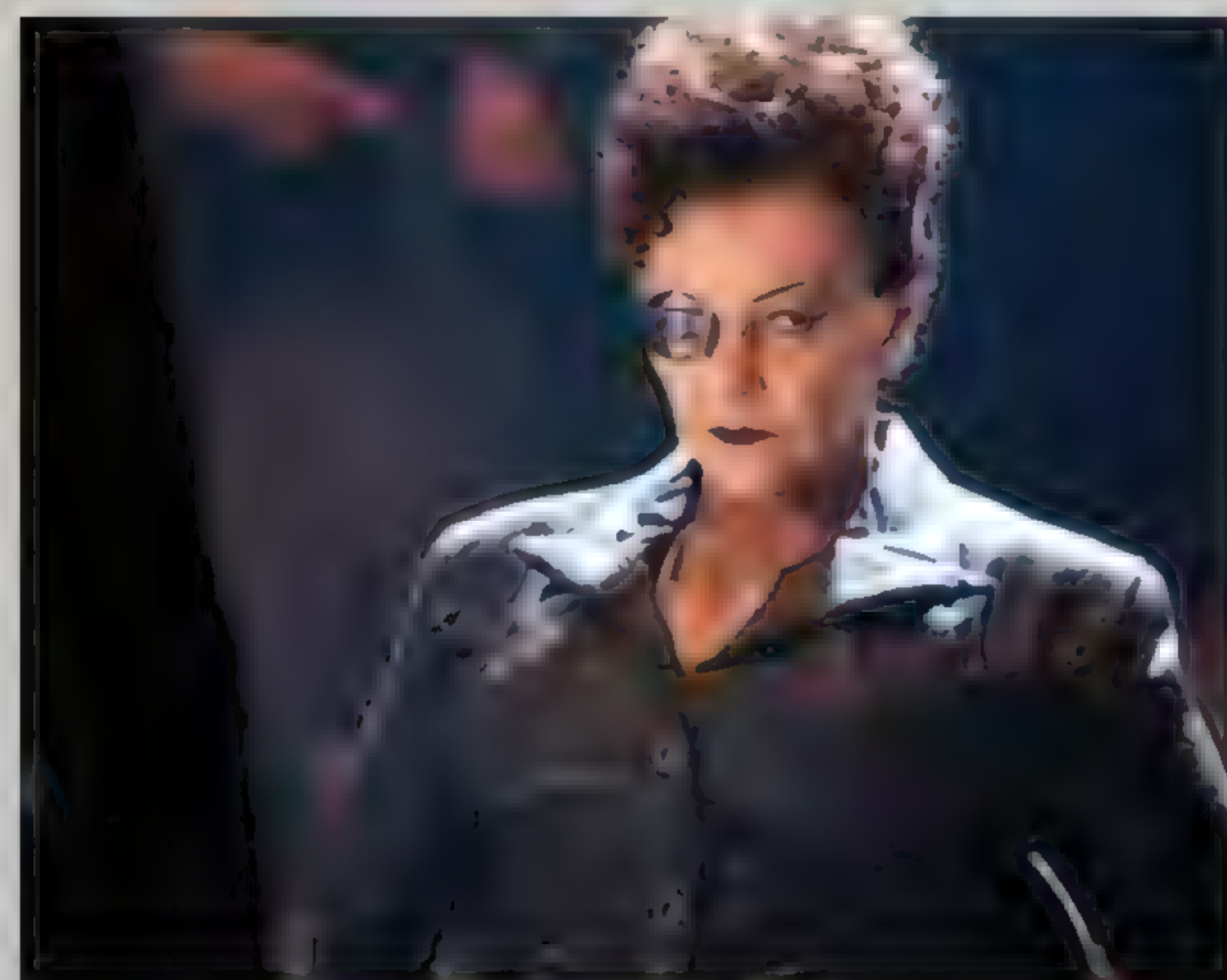
in September 2010: '502 but never 503' became the eternal present of 5.02pm. Part of the time chaos allowed a return from the Doctor's old friend Charles Dickens – as seen in *The Unquiet Dead* [2005 – see Volume 48] – and in turn a chance for Moffat to play with the concept of his own 2010 *Doctor Who* Christmas Special inspired by Dickens' work: "A Christmas Carol as a Christmas Special. I love that!" he told *Confidential*.

The narrative would again see the Silents – introduced in *The Impossible Astronaut/Day of the Moon* – as the main antagonists, working alongside Madame Kovarian who had featured heavily in *A Good Man Goes to War* [2011 – see Volume 68]. However, the use of human servants for the Silents introduced a new requirement in the script – the concept of memory patches worn to

override the memory-wiping properties of the Silents. "Obviously the Silents need that," explained Moffat on *Confidential*. "They've got to have servants. It's no use if you're a memory-proof creature to say, 'Would you go and fetch me a coffee...' And then that person wanders off and never comes back! So in order for the Silents to get some admin done back at the office, they require eye drives." The idea of a Silent trapped in a tank was inspired by an aquarium of huge tanks set into stone walls which Moffat had visited while on holiday in Dubai around the time he was writing *A Good Man Goes to War* [2011 – see Volume 68].

Not a patch on the Brigadier

As it turned out, the memory patches would take the same form as the eyepatch worn by Madame Kovarian, and also served as a suitable tribute to mark the passing of another key *Doctor Who* figure. One important element which was worked into the script was a reference to the character of Brigadier Lethbridge-Stewart, a long-time associate of the Doctor's who had first appeared in the series as far back as 1968. The reason for this was that the much-loved actor Nicholas Courtney – who had played



Right:

The eye drive – we finally get to find out why Madame Kovarian wears an eyepatch.



the Brigadier – had died on Tuesday 22 February, and Moffat wanted to mark the passing of both the character and the performer behind him who had last been seen in the role during 2008 in *The Sarah Jane Adventures*. A scene in which the Brigadier's death would be confirmed to the Doctor was written in place of a formal 'In Memory' caption at the start of an episode. "It didn't feel right to have a caption for him on *The Impossible Astronaut*," explained Moffat on the episode commentary. "It should be part of the story. The fact that there's a lot of eyepatch action in this story is also a tribute to one of Nicholas Courtney's favourite stories." Here Moffat was referring to *Inferno* [1970 – see Volume 16], in which Courtney had also played Lethbridge-Stewart's fascist parallel-world alter-ego... who famously sported an eyepatch.

River runs in reverse

The narrative would also wrap up numerous elements of River Song's story, a tale which had been told to the viewers out of sequence. "I don't find it that complicated," commented Moffat on *Confidential*. "I've never found River Song's timeline that complicated. She just has the adventures broadly speaking in reverse order to the Doctor."

In publicity and interviews for the series, Steven Moffat was to suggest that the Daleks were being given a rest and would not appear in the 2011 series. "I lied through my teeth," he admitted on the DVD episode commentary, "As if we'd ever make a series of *Doctor Who* without a Dalek in it!" The Dalek was however an unexpected element for the writer, as he explained on *Confidential*: "I didn't know

Above:
"I turned around and everyone was wearing an eyepatch."

Below and opposite: Concept sketches for scenes in *The Wedding of River Song*.

Connections: Seeing red and white

► In the scrambled timeline, a newspaper stand announces that the War of the Roses was entering its second year; this was the title given to a series of English civil wars between 1455 and 1485 which saw fighting in the House of Plantagenet by the Houses of Lancaster and York (represented by red and white roses).

Power house

► Buckingham Senate was a combination of Buckingham Palace (the London home of the British sovereign since 1837) and the Roman Senate (a political institution founded in ancient Rome around 753 BC

which became an advisory council to the emperors).

I was going to write the Dalek scene until 20 seconds before I did write the Dalek scene... Here's this year's Dalek, lying on its side." The story was originally to take the Doctor straight to the chess match against Gantok. "Visually the most boring thing in the world," said Moffat of the game, noting that chess had never really taken off as a mass spectator sport. As such, he wanted to do an exciting *Doctor Who* version of chess, played out in a pit with a decadent audience eager to see a Viking get electrocuted. "It was a mad idea. I liked it," Moffat said. "When else do I get to

write this?"

Some later changes to the script included the addition of a scene in which the Doctor would change from his soothsayer garb into his usual attire while on board the train with Amy; this was necessary in order to have the Doctor wearing his bow tie for the wedding ceremony as opposed to remaining in his Roman robes. Another late change was Amy's killing of Kovarian which executive producer Piers Wenger had felt was not strong enough punishment for the character. In response, Moffat determined to make this very cruel, with Amy killing the helpless woman in cold blood. "She's doing something that the Doctor would never do specifically because the Doctor's not in that room," commented Moffat on *Confidential*.

"Amy is face to face with the fact that she's completely capable of that. And would

she have been that girl if she'd never met the Doctor?"

In production, *The Wedding of River Song* was to form a block of its own – Block 7B – and was to be directed by Jeremy Webb who had helmed *The Curse of the Black Spot* [2011 – see Volume 67] in January/February. The first material that Jeremy directed for *The Wedding of River Song* was all the shots of Captain Carter in command aboard the Teselecta which – for convenience of cast and set – were scheduled along with all the character's other scenes in *Let's Kill Hitler* [2011 – see Volume 68]. Consequently, Jeremy worked with a second unit at Upper Boat Studios on Monday 4 April 2011, recording Carter's dialogue on the Command Bridge on a day when most of the regular cast members were released early to go to London for the series launch.

Desperate Darvill

After a day spent recording on *Let's Kill Hitler*, the readthrough for *The Wedding of River Song* was conducted at 7pm on Wednesday 6 April in the meeting room at Upper Boat Studios. "We were so desperate to get this script," commented Arthur Darvill of *The*



"I DIDN'T KNOW I WAS GOING TO WRITE
THE DALEK SCENE UNTIL 20 SECONDS
BEFORE I DID WRITE THE DALEK SCENE..."

THE WEDDING OF RIVER SONG

STORY 224

Mark Gatiss is unrecognisable in his second role in *Doctor Who*.

Wedding of River Song on the BBC website, describing it as “a brilliant piece of writing from Mr Steven Moffat”.

A number of cast members would be rejoining the *Doctor Who* team for roles great and small in the episode. Frances Barber was Madame Kovarian, having featured in *A Good Man Goes to War*, which had been recorded in January. Also back from this episode was Simon Fisher-Becker as what remained of the blue-skinned entrepreneur Dorium Maldovar. Dorium had first been seen in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] and was then beheaded by the Headless Monks at Demons Run in *A Good Man Goes to War*; as a result, he was now just a head in a box. The return of Fisher-Becker’s character had been partly at the behest of Toby Haynes.

Simon – a considerable *Doctor Who* fan – was delighted to discover at the readthrough that he had the final line of the series. Ian McNeice would be reprising his role as Winston Churchill – now

Emperor Winston Churchill – whom he had previously played in *Victory of the Daleks* [2010 – see Volume 63] and *The Pandorica Opens/The Big Bang* in August/September 2009, while Richard Hope would feature fleetingly as the Silurian Dr Malokeh, a character first seen in *The Hungry Earth/Cold Blood* [2010 – see Volume 65] recorded in November 2009. The main Silent – as in *The Impossible Astronaut/Day of the Moon* – was to be played by tall actor Marnix Van Den Broeke, while Simon Callow would be glimpsed as Charles Dickens, the role he had played in *The*

Connections: Choices

► The Doctor considers saving the dodo, a flightless bird from Mauritius which was extinct by 1681. He also thinks about joining the legendary 1960s pop group The Beatles; the group had formed under this name in August 1960 and ultimately comprised Paul McCartney, John Lennon, Ringo Starr and

George Harrison prior to their split in April 1970.



Unquiet Dead back in September 2004. The other returning cast member was writer/actor Mark Gatiss, only his involvement was more secretive in this, his first notable role since playing Professor Lazarus in *The Lazarus Experiment* [2007 – see Volume 55] in October 2006. Cast in the role of the chess player Gantok (which he had been offered out of the blue by Steven Moffat during a meeting about their BBC One series *Sherlock*), it was soon clear that his heavy-featured prosthetic would make him unrecognisable. His appearance was also similar to the late American actor Rondo Hatton, whose brutish features (caused by a disorder of the pituitary gland) had seen him appear in various films including the role of the Hoxton Creeper in the 1944 Sherlock Holmes movie *The Pearl of Death*. Consequently, it was decided that Mark would be credited as ‘Rondo Haxton’; Mark also asked only to have the script pages for his scene as Gantok, so that he would not learn the resolution of the series in advance.

The nursing home scene with the nurse informing the Doctor of the Brigadier’s





death was recorded by Jeremy Webb using a second unit which was recording material for three episodes at Hensol Castle on Thursday 7 April. This was the last day of work on *A Good Man Goes to War* (ie Block 4A) before cast and crew were stood down to allow for the US promotional tour. Matt Smith, Karen Gillan and Arthur Darvill flew out to New York on Thursday 7, attended a signing at a Barnes & Noble bookstore on Friday 8, and then an advance screening of the series' début in Manhattan on Monday 11. Meanwhile, back in the UK, the shooting script for *The Wedding of River Song* was formally issued on Monday 11.

Out-of-place Gherkin...

Please can we take extra care not to divulge the contents of this script and to maintain security', read the cover of the untitled shooting script. The stage directions opened by describing 'the city skyline. The Gherkin, other soaring buildings - we're up high among them, all glittering and mighty under a perfect

blue sky... Then the chuff chuff of a steam train, a blast of smoke, and now, passing right in front of us, seemingly in mid-air, is a Victorian steam train! Panning with it now. We see the rail track - a proper rail track suspended among the buildings. As we pan: other rail tracks, sweeping and looping among the skyscrapers, like monorails in a sci-fi city - but with steam trains! We're drifting up now. A traffic jam of hot air balloons - not just a few, hundreds. A grid-work of them, like they're organised, following roadways in the sky! As we move closer, we see that the balloons don't carry baskets, but what look like cars without wheels. Now something swoops down past us - too fast for details, but it's like a huge, leathery bird.' Charles Dickens was to appear on 'a breakfast show (an actual one, if we can arrange it), a cheery couple are doing an interview' and the script noted that the interviewee was 'Charles Dickens (played by Simon Callow, in our continuity)'. Churchill's office and the Senate Room were described as 'a jarring mix of Whitehall and *I, Claudius*' and it was originally planned that the caption after the opening titles would read 'Deep Space' rather than 'Earlier...' There was a particular emphasis given to the Doctor's clothing during the episode; in the early stages it was noted that the flashbacks should show him wearing his Stetson and 'his green coat' commenting that 'this is the Doctor on his last day - a little Clint Eastwood' while later on it was noted that the clothes Amy gave the Doctor aboard the train were his 'tweeds and bow tie'.

At the bar, the Doctor was specified as reading the magazine *Knitting for Girls* (as

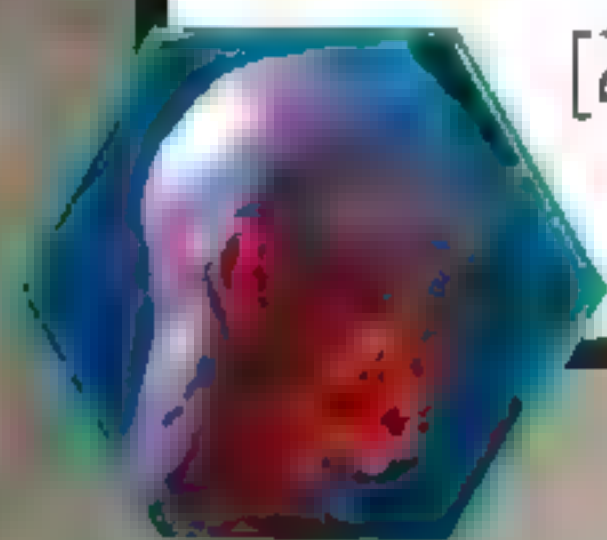
Connections: Dreadful woman

► Churchill and River both refer to Queen Cleopatra - Cleopatra VII, the final pharaoh of Egypt who died in 30 BC - who had apparently met the Doctor judging by previous comments in *The Masque of Mandragora* [1976 - see Volume 25] and *The Girl in the Fireplace* [2006 - see Volume 52].



Connections: Seeing red

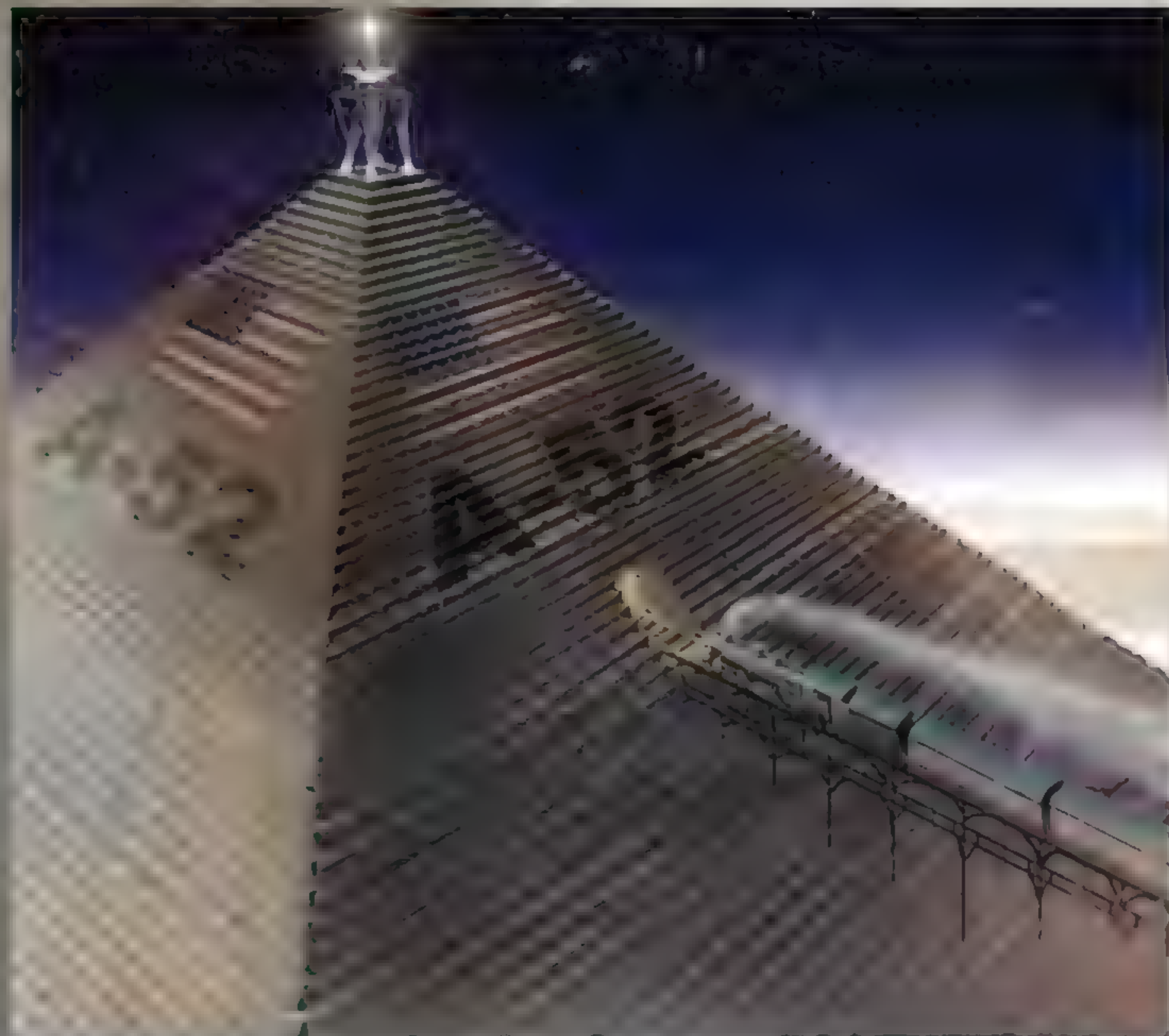
► The barman in the den on Calisto B is a red humanoid of the same race seen in episodes such as *New Earth* [2006 - see Volume 51] and *The End of Time* [2009/10 - see Volume 62].



in the deleted sequences for *The Beast Below* [2010 - see Volume 63]; “I’ve been trying to get that magazine in for ages,” commented Steven Moffat) while Father Gideon Vandaleur was described as ‘imposing, sinister... lowering his hood to reveal his face, an eyepatch over one eye’. At the Chess Pits of Vegas 12, Gantok wore ‘a futuristic

Viking helmet... a plump, scared looking oaf, in jewellery, a big sheepskin jacket, and a horned helmet. The spoiled brat son of a future Viking. But also, he has an eyepatch, exactly like Kovarian’s... His hand [is] in a cumbersome gauntlet.’ Originally, during the game, the Doctor took out his notebook from his jacket and handed it to his opponent with a particular page open. The Labyrinth of Skulls was described as ‘stone walls, roots tangling through splits in the rock - an Indiana Jones corridor’ with reference to films such as *Raiders of the Lost Ark* (1981).

Below:
Concept art
for the ‘Area
52’ pyramid.



Sections of the script relied upon material from previous episodes or earlier in the same episode, and this was delineated clearly as the writer noted - after the Doctor handing the envelopes from the Teselecta - ‘From now on, all already shot material - whether for ep 1, or ep 13 - will appear in bold. The new material augmenting it, will be normal’; the material lifted from *The Impossible Astronaut* included the delivery of the letter to Amy, River in Stormcage, the desert road reunion, and the fateful events at the lakeside. At this point, it was known that an early version of the revised lakeside scene had been recorded in Utah, and it was suggested that only selected lines would need to be recorded against a greenscreen and dropped in.

Picture this...

Originally, it was Amy who gave orders during the assault on the Senate. Once aboard the train, the script specified the links with Amy’s past: ‘As [the Doctor] speaks the light from the window is illuminating the wall behind him. It is covered in hand-drawn sketches, pinned there like notes on a board. The TARDIS, Daleks, Smilers, Weeping Angels, Silurians, the Dolls - all the monsters [Amy]’s encountered... He staggers to his feet, bringing more drawings into shot - a sketch of the Doctor himself (not professional level - like a fiercely motivated amateur), a few of an insanely handsome man we don’t recognise - various depictions of familiar scenes from episodes.’ During the journey to Area 52, the Doctor looked out of a window and saw ‘a spectacular vista under a setting sun. They’re in a Victorian steam train on a rail swooping through the air, above Cairo. In the distance, we can see the railways

curving towards, and directly into, a brand new Egyptian pyramid. The pyramid has an American flag painted on one side.' "A Victorian steam train on a skyrail heading for an American pyramid in Ancient Egypt," commented the Doctor.

The main control room in Area 52 was described as 'the equivalent of the one we saw the Doctor trapped inside in *Day of the Moon*, but this time it's an Egyptian tomb. There are pillars, stone walls covered in hieroglyphics – but also Jeeps and arc lights and marines and modern military hardware. This is the nerve centre of a top-secret military unit... and again, there are signs (DO NOT APPROACH THE PRISONER and DO NOT INTERACT WITH THE PRISONER) but this time they are in a dual-language – English and hieroglyphics.' Of the Area 52 staff, Dr Kent was originally male and described as 'a white-coated scientist'. Of River Song's appearance, the stage directions specified, 'She's [wearing] smart business gear – but in proper naughty River style.' During the assault on the main room in Area 52, the Silent originally said to Rory, "You are in pain. Pain is weakness. Pain makes you ours." The nursery rhyme was described as 'the singing voices from Mark's episode' with reference to *Night Terrors* [2011 – see Volume 68].

For the scene in Amy and Rory's garden, River Song was 'wearing her clothes from the end of *Flesh and Stone*'. This sequence originally ran differently; after Amy told River that the Doctor was dead, River replied, "Oh, then. Interesting." Amy shot a look at her, saying, "Yeah, then. Not completely okay with it, actually." "So we haven't had the conversation yet?" asked her daughter. "Which conversation?" asked Amy. "Oh, mother – he's not really dead you know," said River, taking Amy's hand. After Amy had observed that River was still running around with younger versions



of the Doctor, her daughter asked, "Isn't there a question you want to ask me?" "What question?" asked Amy. "You saw him whisper in my ear," remarked River, "Don't you want to know?" "His name?" replied Amy, "Okay, what was his name?" "I don't know," explained River, "Maybe I will some day, I hope so – but I don't know yet. That's not what he whispered."

In the confused chronology caused by River's actions, most of the events in the present took place at 5.02pm on 22 April 2011.

While most of the cast and crew returned to the UK mid-week, Karen Gillan remained in the USA until the weekend, recording an appearance on *The Late Late Show* in Los Angeles on Wednesday 13 April. As a result, she was unavailable for recording on the first two days of Block 7B. Pink revisions to the scripts were made on Thursday 14 and were generally of a minor nature, omitting the CGI shots of Vegas 12 and the Doctor's view of Cairo from the train, as well as clarifying that in the final scene the Doctor was 'in his tweeds... He's back to normal – no grey hair, no beard.'

Above

The Doctor and River have a moment.

THE WEDDING OF RIVER SONG

STORY 224



'THE DRINKING DEN EXTERIOR
AT THE DOCKS OF CALISTO
WAS RECORDED FIRST, FOLLOWED
BY THE SCENES INSIDE.'



Production

Recording on the block began on Day 148 of the overall shooting schedule: Thursday 14 April. Work for the first two days was scheduled for 8am to 6.40pm and was conducted at the industrial venue of Mir Steel in Newport; first featured in *The Stolen Earth/Journey's End* [2008 – see Volume 60], the steelworks had been used various times by the *Doctor Who* team since March 2008, most recently in July 2010 for *A Christmas Carol* [2010 – see Volume 66]. The BBC Wales team was told to keep within the areas specially marked for filming at the plant, with the drinking den exterior at the docks of Calisto recorded first, followed by the scenes inside the emporium itself.

Special effects photographs of Matt Smith and Niall Greig Fulton – who was playing Gideon – were also taken for the zoom shots required to be shown inside the Teselecta during the episode. At the same time, a second unit recorded the brief appearance of Charles Dickens against a greenscreen, with Simon Callow reprising his role. The day then concluded in the wrecked spaceship, with the Doctor as seen from the Dalek's point of view.

The team from BBC Three's *Doctor Who Confidential* was present for recording at Mir Steel on Friday 15 April, starting with the rest of the Doctor's confrontation with a Dalek; Colin Newman was on hand to operate the distressed remote-control prop from *Victory of the Daleks*. The team

Above: Behind the scenes at Mir Steel in Newport.

THE WEDDING OF RIVER SONG

STORY 224

Connections: Keep still

► The events of the episode rise to a climax concerning the Doctor's apparent death at Lake Silencio in Utah as seen in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66]; this is defined as being a still point, from which it was easier to create a fixed point – a

concept introduced in *Utopia* [2007 – see Volume 56].



then moved sets to Chess Pit 47 where the Doctor played against Gantok, with 'Rondo Haxton' having been transformed into the alien by Neill Gorton, Rob Mayor and Karen Spencer of Millennium FX from 6.30am that morning. The spectators were made up by many of the regular supporting artists from the series, all in outrageous, decadent garb. "To see the men with wigs and eyeliner on was really good fun," commented third assistant director Heddi-Joy Taylor-Welch on *Confidential*, while the *Confidential* crew captured a chat between Smith and Gatiss between takes.

Utah pick-ups

Alex Kingston, Karen Gillan and Arthur Darvill rejoined the crew on Saturday 16 April when two units were recording at Upper Boat from 8am to 7pm. The main unit began work in Studio 6, recording all the close-up dialogue between the Doctor and River at Lake Silencio against greenscreen for insertion into the existing Utah material, some of which no longer fitted the rest of the scene. After this, Alex went to join the second unit working on material for *Let's Kill Hitler*. Matt Smith and the main unit then moved to Studios 1+2 to record the shot of the Doctor inside the Teselecta eye on the gantry (the set having been held over from *Let's Kill Hitler*), and also all the scenes of the Doctor in the TARDIS with Dorium's head box; for this, Simon Fisher-Becker delivered Dorium's dialogue out of camera shot. Karen Gillan and Arthur Darvill then joined Matt Smith from the second unit to



record a new closing scene to *Night Terrors* [2011 – see Volume 68] on the TARDIS set.

Two units were again recording on Monday 18 April at Upper Boat, where work was scheduled from 8am to 7pm for the first four days. The *Confidential* crew was also present to see work on the skull-filled labyrinth and chamber constructed in Studio 5. The main problem posed by this set was for the production design team to locate a sufficient number of prop skulls for dressing; in total there were about 600, mainly lightweight vacuum formed items, but about 30 heavy-duty ones were placed on rods manipulated through the corridor's wall. The sequence of Gantok falling into the pit and the Doctor collecting Dorium's box was recorded. Gantok's demise saw Mark Gatiss falling through a hole in some green felt atop a gantry under the supervision of effects designer Danny Hargreaves, while further greenscreen work was employed for the Dorium material, having Simon Fisher-Becker seated in a small green tent with his head in the wooden box. Meanwhile, Gillan and Darvill were working on *Let's Kill Hitler* material with director Richard Senior.

Steven Moffat's script for the Prequel to *The Wedding of River Song* was issued



on Tuesday 19 April – the same day as that for the *Let's Kill Hitler* Prequel. This showed sequences set inside Area 52, some via surveillance cameras; the time was shown frozen, the marines checked that the Silents were secure in their tanks, and River was then seen wearing an eye-patch in the main room... while the soundtrack was the *Tick Tock* rhyme first heard in *Night Terrors*.

The final scene of *The Wedding of River Song* – and the 2011 series – was largely recorded on Tuesday 19 April in the skull chamber, with Smith in his tweed outfit, after which the actor went to change. The morning also saw the recording of the effects shots as Gantok fell through the floor and perished in the skull pit; Crispin Layfield was the stunt co-ordinator for this sequence with Nic Goodey doubling for Mark Gatiss. The *Confidential* team was again present, though Darvill, Gillan and Kingston were all busy undertaking dialogue recording at Bang during the day. In full blue-skinned make-up, Simon Fisher-Becker then recorded all the close-ups of Dorium in his head box using a special rig and a greenscreen. Smith then went to join the second unit on the TARDIS set to record material for *Let's Kill Hitler*. Shortly before work concluded that

night, bad news came through to the team at Upper Boat. Elisabeth Sladen – who had joined the regular cast of *Doctor Who* in 1973 as Sarah Jane Smith, and more recently had starred in the spin-off series *The Sarah Jane Adventures* – had died earlier in the day from cancer at a hospice in London. Because Elisabeth and her family had decided to keep her illness a private affair for the two months since diagnosis, the news was a terrible shock to most of the cast and crew.

Left: Richard Shaun William's concept art for the labyrinth of skulls.

Dedicated to Elisabeth

Blue revisions to the script were issued on Wednesday 20 April, expanding the dialogue during the assault on the Area 52 room (a redress of Hitler's office from *Let's Kill Hitler*) with regards Captain Williams saying the Silents were outnumbered; also, Dr Kent was now female. The BBC crew was still in shock from the news about Elisabeth Sladen which had broken the previous evening, and Marcus Wilson informed them that the transmission of the new series début *The Impossible Astronaut* that Saturday would be dedicated to the memory of the much-admired actress. A statement from Matt Smith – who had worked on *The Sarah Jane Adventures* the previous year – said, "What struck me about Liz was her grace. She welcomed me, educated me, and delighted me with her tales and adventures on *Doctor Who*. And she also seemed to have a quality of youth that not many people retain as they

Connections: Lady in waiting

➤ The Doctor recalls that "Liz the First" – ie sixteenth-century ruler Queen Elizabeth the First – is waiting to elope with him; the 'Virgin Queen's' relationship with the Doctor had previously been hinted at in *The End of Time* [2009/10 – see Volume 62] and *The Beast Below* [2010 – see Volume 63] after she had seen him in *The Shakespeare Code* [2007 – see Volume 54]. She had also been seen in *The Chase* [1965 – see Volume 5].



go through life. Her grace and kindness will stay with me because she had such qualities in abundance and shared them freely. I will miss her, as will the world of *Doctor Who* and all the Doctors that had the good pleasure to work with Lis Sladen and travel the universe with Sarah Jane.” Recording for the day was conducted in the main control room of Area 52 in Studio 6 (an adaptation of the White House set from *The Impossible Astronaut*), covering the early scenes up to the main attack and also including the shot of the eyepatched River for the episode’s Prequel scene.

Frances Barber returned again as Madame Kovarian, having recorded the material at the end of *Closing Time* [2011 – see Volume 69] a couple of weeks earlier, and the other cast members now realised how disorientating wearing an eyepatch could be as they donned the eye drives that Barber had already become accustomed to in her role.

The Silents’ attack on the party in Area 52 formed the main subject of recording on Thursday 21, with the *Doctor Who Confidential* team present along with a publicity team representing BBC America. Steven Moffat was also on set for what he

described as “a very exciting moment”. Crispin Layfield supervised the stunt work, while tall stuntman Van Den Broeke reprised his Silent role from some months earlier; his first work was with a greenscreen unit which recorded the shot of the ceiling full of aliens in the Senate. Choreographer Ailsa Berk was present to arrange the specific movements of the Silents for the day, while Kate Walshe and Tim Berry of Millennium FX handled

the Silent prosthetics. Armourers Liam Byrne and Guy Marner were also on hand to supervise the use of firearms during the battle scene. “I came here this morning thinking I might be using two small fake guns. And they’re like, ‘No, actually you’re going to fire a full-on machine gun.’ So – oh my God!” said Karen Gillan as she was instructed in the use of the weapon outside the stages that morning; the machine gun was a real one which Liam had modified to fire blanks for use on film and television productions. “Nothing says ‘I love you’ more than a machine gun,” quipped Arthur Darvill on *Confidential*. At the end of the day’s recording, Matt Smith also paid tribute to Elisabeth Sladen with the *Confidential* crew, which was assembling a special programme in memory of the actress for transmission on the CBBC channel that Saturday.

Senate scenes

The BBC Wales team gave a friendly ‘hello’ to the *Confidential* crew when they arrived on location at Cardiff City Hall the next morning; this venue at the Civic Centre was available for recording for the day from 7.30am to 7.30pm and offered a chamber that was perfect for the Senate room in which the Doctor spoke to Emperor Churchill. A team from BBC Learning was also on set to record material for educational purposes from this day through until Tuesday 26. Ian McNeice reprised his role as Churchill, and was again made up as the wartime prime minister by Neill Gorton of Millennium FX. “I always suspected that there was unfinished business, and how right I was!” the actor told *Confidential* enthusiastically, “Winston is back! Which is what I always wanted.” While on his previous appearance, the

Connections: Crack in time


- Talking to Amy in her office, the Doctor reminds her of the crack in her bedroom wall as she grew up in Leadworth as seen in *The Eleventh Hour* [2010 – see Volume 63] and comments that her long-term exposure to this is making her immune to temporal changes.



actor had shaved his head to have the Churchill hairpiece fitted, he was unable to do so this time, as he was also making *Doc Martin* for ITV1 in which he appeared regularly as Bert Large. To allow Ian to keep his hair he was fitted with a bald cap, which took additional preparation time. Marcus Wilson also found time to discuss production that day with the BBC Three crew. Following the recording of the corridor sequence with the soothsayer being brought in, all the Senate Room material was recorded. As with earlier episodes in the series, Matt Smith was back wearing a false beard (and also a wig) as the soothsayer. For the entry of the marines led by Amy, Crispin Layfield supervised the action elements with a padded Andy Merchant doubling for Ian McNeice. Meanwhile, Frances Barber concluded her work on the series with additional dialogue recording (ADR) work at Bang that morning.

Saturday 23 April saw the début of the new series on BBC One, with *The Impossible Astronaut* launched as part of the BBC's Easter Bank Holiday schedule. Steven Moffat featured as a guest on Graham Norton's Radio 2 show at 11.30am. *My Sarah Jane*, with tributes from Elisabeth Sladen's friends and colleagues, was then broadcast on CBBC that evening.

Green script revisions for *The Wedding of River Song* were issued on Sunday 24 April and comprised a revised version of the dialogue between Amy and River in the back garden at the end of the episode (with an added emphasis on Amy's feelings about killing Kovarian) as well as a new sub-scene to this of Rory joining his wife and daughter. This change made better sense of



"I WILL MISS
LIS SLADEN, AS WILL
ALL THE DOCTORS
THAT HAD THE GOOD
PLEASURE TO TRAVEL
THE UNIVERSE WITH
SARAH JANE."

River having a reason to visit Amy, and assure her that the Doctor was alive, easing her killing of Kovarian.

The main unit took in three venues during recording on Monday 25 April. At 8am, work was set to start at Dyffryn Gardens in the Vale of Glamorgan which had last been used the previous month for sequences in *The Girl Who Waited* [2011 –

see Volume 69]. This time, the crew was to use the interior of Dyffryn House which was available as Winston Churchill's office through to 1am. The scenes of the hirsute Doctor were recorded first, after which Matt Smith was released to return to Upper Boat and work with the second unit; work then continued with Dr Malokeh examining Churchill. Karen Spencer of Millennium FX administered the Silurian prosthetics previously worn by Richard Hope for *The Hungry Earth/Cold Blood*. The crew then relocated to central Cardiff to record shots of a Roman chariot stopped at the traffic lights on St Mary Street, close to the House of Fraser department store where *Closing Time* [2011 – see Volume 69] had been recorded a few weeks earlier; the centurion was played by Jake Cox of the Gerard Naprois and the Devil's Horsemen stunt team who also provided the chariot and two horses, while three cars and drivers were sourced by the BBC. Work wrapped by 6pm with the establishing

shots of Buckingham Senate which was the exterior of the Glamorgan Building on King Edward VII Avenue in Cardiff.

Meanwhile, back at Upper Boat, a second unit was recording from 10.30am to 7.30pm. The bulk of the day was spent on the *Let's Kill Hitler* Prequel, an insert for *The Doctor's Wife* [2011 – see Volume 67], and then the TARDIS scenes for *The Crash of the Elysium* interactive theatre event produced by Punchdrunk, featuring Matt Smith as the Doctor and – in some unused material – Alex Kingston as River Song. Matt also recorded material for the production on the redressed Teselecta set with director Steve Hughes.

Anchor cameo

A shot of Dorium's box against a greenscreen with a hand double for the Doctor had been recorded first thing in the morning. Visiting the set from 4pm to 7pm was a crew from major American network NBC. NBC's *Today* show was undertaking an initiative called *Anchors Abroad* to broadcast stories from around the world, and its journalist Meredith Vieira was going to be in the UK during the week in the lead-up to coverage of the royal wedding of Prince William and Kate Middleton that Friday. In keeping with cameos from broadcasters such as Paul O'Grady in recent series,



Connections: Amy's art

► Amy's sketches included the Cyberhead, a one-armed Cyberman, Rory, a Roman Centurion and the Pandorica from *The Pandorica Opens/The Big Bang* [2010 – see Volume 66], an Ironside Dalek from *Victory of the Daleks* [2010 – see Volume 63], a ventriloquist's doll from *The God Complex* [2011 – see Volume 69], a Silurian from *The Hungry Earth/Cold Blood* [2010 – see Volume 65], a Smiler from *The Beast Below* [2010 – see Volume 63], a Saturnyne from *The Vampires of Venice* [2010 – see Volume 64], her first meeting with the Doctor in *The Eleventh Hour* [2010 – see Volume 63], a Weeping Angel from *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] and herself in pirate garb from *The Curse of the Black Spot* [2011 – see Volume 67].



Meredith was offered the opportunity to play an American newscaster in *The Wedding of River Song* in a move which would earn *Doctor Who* some exposure on a highly rated network programme in the US; she had performed similar cameos in shows like *30 Rock*. Meredith met up with two Cybermen between the stages at Upper Boat, talked to Alex Kingston and was shown around the TARDIS by Matt Smith before Richard Senior directed her greenscreen cameo appearance in Studio 2.

On Tuesday 26 April, it was announced that Matt Smith was being nominated for the BAFTA Award of Best Actor for his role as the Doctor. Apart from dubbing at Bang from 5pm, Smith was not required for recording that day which was scheduled later than usual in order to allow an authentic nighttime setting for the concluding scenes in Rory and Amy's garden. Recording began at 2pm in Bute Park in Cardiff; this venue had been used in *Doctor Who* since *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55] in November 2006 and most recently featured in *The Time of Angels/Flesh and Stone* recorded in September 2009. The area doubled for London's Hyde Park in the sequence of the pterodactyls swooping down on the children. The team then relocated to a new unit base at Stanwell School in Penarth so that they could record the nighttime scenes with Gillan, Kingston and Darvill at a house on the corner of Archer Road and Salisbury Avenue; the exteriors were recorded first in the large garden (with careful camera angles making the venue appear more intimate than it actually was), followed by the material in the kitchen of Rory arriving home which concluded work before 1am. "We searched high and low for the right garden," recalled Jeremy Webb on the DVD episode commentary, recalling how these



simple dialogue scenes were a nice change after all the other more complex material.

Doctor Who Magazine's Ben Cook and the *Confidential* team were present for recording from 1pm to midnight at Upper Boat on Wednesday 27. First of all, Smith completed some shots on the skull chamber set before the focus of the evening shifted to the key scenes on the pyramid roof, recorded in front of a greenscreen in Studio 5, but also using a painted backdrop to evoke the settings of classic films such as those made by producers Michael Powell and Emeric Pressburger (eg *A Matter of Life and Death* from 1946). Only the four main cast members were required, with Steven Moffat also dropping in to see these important sequences being recorded; the showrunner was amused when Jeremy Webb used the phrase, "Show me the marriage position," as the shot was arranged. "Oh I could just kiss you all night," Kingston told Smith after one take of the happy couple's kiss, to which Smith charmingly replied, "And I you Miss Kingston."

"Watching Matt and Alex do that scene was just brilliant and it tied up so many loose ends. It was so emotional and so real," commented Darvill on the BBC website, while Kingston told *Confidential*, "It was a pretty good kiss, though. If that's how Teselectas kiss, I'm all for it."

A few pick-ups with the Silents attacking the Area 52 control room began recording at noon

Above:

Matt Smith's on top of the world!

Opposite:

Meredith Vieira from NBC News becomes part of the topsy-turvy world of this episode.

Connections: River time

➤ River notes that she is a 'child of the TARDIS' as established in *A Good Man Goes to War* [2011 – see Volume 68], and at the end of the episode visits her parents shortly after climbing out of the Byzantium as seen in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64].



Connections: Lies, all lies

➤ Rory and Amy discuss the Doctor's Rule One – “the Doctor lies” – as mentioned in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] and *Let's Kill Hitler* [2011 – see Volume 68], and River explains that she had to lie and pretend not to know things, such as recognising the spacesuit in Florida in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66].

Doctor who?

➤ The episode concludes with a reiteration of the mystery about the Doctor's identity – “Doctor who?” – previously touched upon in stories such as *Silver Nemesis* [1988 – see Volume 45] and *The Girl in the Fireplace* [2006 – see Volume 52], among others.



on Thursday 28 April, after which the team moved to the corridors of the pyramid which had been constructed in Studio 2; Ailsa Berk was again on hand to arrange the movements of the Silents, who had been made up by Becca Smith and Bethan Kate Harris of Millennium FX. The early scenes in the corridor with the imprisoned Silents were recorded through to 9pm.

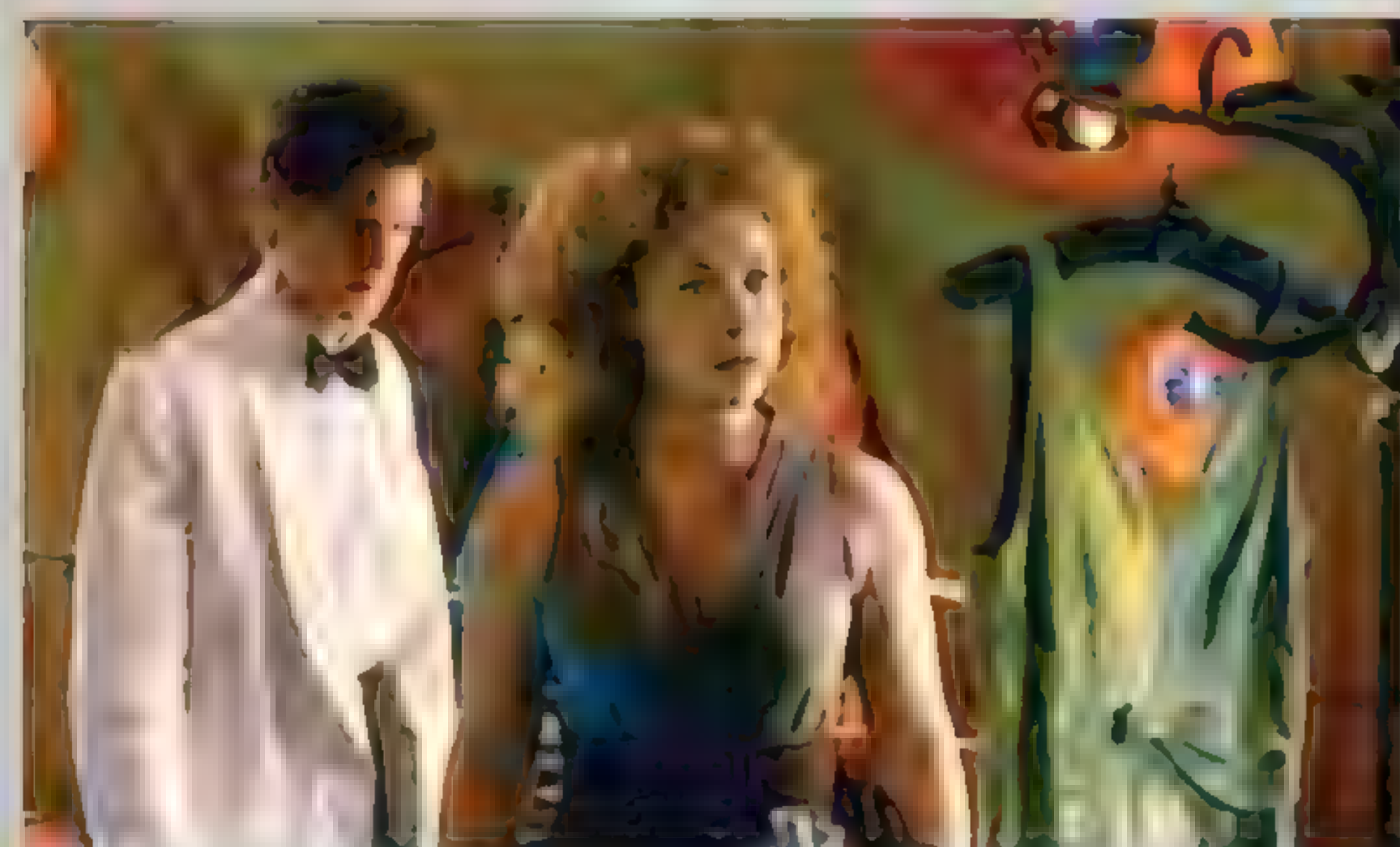
Friday 29 April was the final regular shoot day on the 2011 series of *Doctor Who*, with work scheduled for 9am to 8pm. In addition to the presence of *Doctor Who Confidential*, a second unit was again at work, this time directed by Marcus Wilson and covered material with a Silent and the marines. The main unit began in Studio 5 with the scenes aboard the train – referred to by the crew as the famous Orient Express – and opening with the rescued soothsayer Doctor who then returned to his old tweedy

self after a make-up and costume change for Matt Smith. In the meantime, Arthur Darvill had been shooting material of Captain Williams noticing the leaking water in the pyramid corridor sets in Studio 2 with the second unit before joining Matt and Karen on the train set. The second unit then continued with the sequences of the marines attempting to contain the escaped Silents in the pyramid corridors, as well as the Prequel scene of the two marines checking on

the Silents. Ailsa Berk was again present, along with armourers Adam Goodall and Ben Rothwell from Bapty who supervised the arms use by the supporting artiste marines. “It’s been quite a journey actually, like a roller-coaster. It’s been amazing,” commented Karen Gillan of the last official day of the shoot, while Arthur Darvill observed, “It’s a strange feeling. But it’s been absolutely amazing,” before leading his fellow cast members in a rendition of the song *My Way*. “Hey *The Wedding of River Song* – that is a wrap!” announced Matt Smith.

DVD extras

But it wasn’t quite all over. Block 7B concluded on Day 14 – Day 161 of the whole shoot – on Saturday 30 April with recording at Upper Boat from 8am to 7pm. This day was primarily for non-television material including bonus scenes for inclusion on the 2|entertain DVD and Blu-ray sets, which would feature Smith and Kingston as the Doctor and River on the TARDIS set; these were handled by director Douglas Mackinnon. A second unit under Jeremy Webb and Richard Senior was also working on pick-ups of some of the scenes for *The Crash of the Elysium*, but this also included pick-ups of Amy and Rory in the pyramid corridors and close-ups of the Silents and of Gantok’s foot on the trapdoor. Karen



Right: Last Night: one of the additional scenes recorded on the TARDIS set.



Gillan was required for BBC Worldwide publicity shots of Amy holding baby Melody – played by Layna Monticelli – from 2pm, while other inserts included the dripping water in Studio 2 plus Area 52 computer screens in Studio 6. Then it was off to the final wrap party... covered in part on Monday 2 May by the press when *The Sun* ran the story *Matt Smith splits head open in fall* by Andy Crick and Lucy Connolly. In this, it was revealed that the show's star had tripped over in his flat after the party and required three stitches at the University Hospital of Wales in Cardiff.

An alleged 'Beeb insider' commented, "Matt tripped over in his flat and sustained a minor head cut. He went to A&E as a precaution. He is very clumsy so nobody will be surprised."

The dialogue for the breakfast time programme with Charles Dickens was completed the following week when – following a live broadcast – presenters Sian Williams and Bill Turnbull recorded their lines in the studios of BBC One's *Breakfast*. The six-minute *Anchors Abroad* report from Meredith Vieira was screened by NBC on the Monday 9 May edition of *Today* at around 8.15am. Meredith – who had just announced her departure from *Today* – introduced her look at the show which had been a "popular part of British culture for 50 years", and previewed sequences from the start of the programme which led up to her cameo. The report concluded with Meredith evading two patrolling Cybermen and escaping from Upper Boat in the TARDIS. ■

Left:
"I'm ready for my close-up."

PRODUCTION

Fri 19 Nov 10 Lake Powell, Page, Arizona, USA (Lakeside)

Mon 4 Apr 11 Upper Boat Studios: Studio 5 – Teselecta – Command Bridge

Thu 7 Apr 11 Hensol Castle, Hensol, Vale of Glamorgan (Nursing Home)

Thu 14 Apr 11 Mir Steel, Corporation Road, Newport (The Docks of Calisto B/ Drinking Den/Wrecked Space Ship/News Studio Greenscreen)

Fri 15 Apr 11 Mir Steel (Wrecked Space Ship/Chess Pit 47)

Sat 16 Apr 11 Upper Boat Studios: Studio 6 – Lakeside – Greenscreen; Studios 1+2 – Teselecta – Gantry/The TARDIS

Mon 18 Apr 11 Upper Boat Studios: Studio 5 – Labyrinth of Skulls/Chamber of Skulls/Corridor

Tue 19 Apr 11 Upper Boat Studios: Studio 5 – Chamber of Skulls/Greenscreen; Studio 6 – Skull Pit – Greenscreen

Wed 20 Apr 11 Upper Boat Studios: Studio 6 – Area 52/Big Room

Thu 21 Apr 11 Upper Boat Studios: Studio 6 – Area 52/Big Room/Senate Ceiling – Greenscreen

Fri 22 Apr 11 Cardiff City Hall, Civic Centre, Cardiff (Buckingham Senate Corridor/Senate Room)

Mon 25 Apr 11 Dyffryn Gardens, St Nicholas, Vale of Glamorgan (Winston Churchill's Office); St Mary Street/Wharton Street, Cardiff City Centre (Traffic Lights/TV Shop); Glamorgan Building, King Edward VII Avenue, Cardiff (Ext Buckingham Senate);

Upper Boat Studios: Studio 5 – Newsreader

Tue 26 Apr 11 Bute Park, Cardiff (Hyde Park); Archer Road, Penarth (Amy + Rory's Kitchen + Back Garden)

Wed 27 Apr 11 Upper Boat Studios: Studio 6 – Chamber of Skulls; Studio 5 – Roof of the Pyramid

Thu 28 Apr 11 Upper Boat Studios: Studio 6 – Area 52/Big Room; Studio 2 – Pyramid/Corridor

Fri 29 Apr 11 Upper Boat Studios: Studio 5 – Train; Studio 2 – Pyramid/Corridor

Sat 30 Apr 11 Upper Boat Studios: Studio 2 – Pyramid/Corridor/Chamber Ceiling/Corridor Ceiling; Studio 6 – Area 52 Computer Screens/Greenscreen

Post-production

While the shooting script had not originally indicated any sort of opening montage, a 'Previously' sequence was assembled for

the start of *The Wedding of River Song*, reminding audiences of key moments from *Closing Time*, *Let's Kill Hitler* and *The Impossible Astronaut/Day of the Moon*. The episode itself then made heavy use of shots from *The Impossible Astronaut*, with a credit being added for William Morgan Sheppard who could be seen as the older Canton Delaware in the background of the Doctor's death scene. Mark Gatiss' role as Gantok saw him credited under the agreed pseudonym of 'Rondo Haxton'.

All the voiceovers concerning the sun spot activity were added during dubbing and had not featured in the shooting script, while another alteration made in dubbing was to change all references to the eyepatches as 'data cores' to 'eye drives' (this included extra lines



between the Doctor and Amy aboard the train bound for Cairo); "No one knew what we were talking about," explained Moffat of the original data core terminology. The dialogue about Captain Rory Williams as the Silents broke into the Area 52 control area was also revised to be more specific to the character. As usual, the Dalek dialogue was provided by Nicholas Briggs who recorded the speech in post-production.

Revising many musical themes established during the series, the main score for *The Wedding of River Song* was composed by Murray Gold and recorded by the 79 piece BBC National Orchestra of Wales along with the score for *Let's Kill Hitler* between 2pm and 5pm and 6pm to 9pm

Also:
A recap reminds viewers of events earlier in the series.

Also:
'Rondo Haxton' as the treacherous Gantok.





on Tuesday 19 July at Hoddinott Hall in Cardiff; this was then mixed over the next three days at AIR Studios.

Disability cuts

Cuts to the broadcast episode were minimal. When Dorium described the Silents as “sentinels of history” he had added, “It is said they experience all time at once.” Later in the TARDIS when the Doctor threw the head box down, Dorium said that he had fallen on his nose and added, “Doctor, you can’t treat me like this – I’m disabled.” Originally on entering the Senate with the marines, Amy had asked,

“Where’s the Doctor? Get the Doctor!” to which the Doctor had asked, “Amy? Please, is that Amy?”

When Kovarian stated that the Silence would never allow an advantage without taking one for themselves, she added, “How stupid are you people? Oh, it will be fun to watch you scream.” Up on the pyramid roof, after the Doctor commented on the distress beacon, River originally replied, “Over the last few days – if we still really have days – there have been so many reports of sunspots and solar flares and interference of all kinds...” to which the Doctor asked, “So what? Why are you telling me this?”

Above: Kovarian has a good laugh at the Doctor’s expense...

Publicity

► The title of *The Wedding of River Song* was kept under wraps until the appearance of Steven Moffat's rundown of the second half of the series in *Radio Times* on Tuesday 23 August. However, *Radio Times* was also to confirm the involvement of Mark Gatiss in the season climax rather than attributing the role of Gantok to the fictitious 'Rondo Haxton'.

► Following transmission of *Closing Time* on Saturday 24 September, the BBC *Doctor Who* website released the Prequel for *The Wedding of River Song* which would conclude the 2011

series the following weekend. The Prequel ran to one minute 14 seconds and concluded with the legend: 'The Doctor's Date With Destiny... Saturday, 01.10.11, BBC One.'

► The website promoted the inclusion of the *Death Is the Only Answer* minisode in the corresponding edition of *Doctor Who Confidential* on Monday 26 September. This was accompanied by a video of Matt's recent visit to Oakley Junior School in Basingstoke to meet the children who had devised the minisode for the 'Script to Screen' competition.

Below:

The creative minds behind mini-episode *Death Is the Only Answer* join their star Matt Smith on the TARDIS set.



» “What’s going on with those eyepatches?” asked the cover of *Radio Times* on Tuesday 27 September as it presented a montage showing the eyepatched figures of Amy, the Doctor, River and Rory. Inside the magazine, Gareth McLean’s article *Who is my hero?* asked key people from the series who they admired; Steven Moffat chose the character of Rory Pond (with comments from Arthur Darvill); Karen Gillan nominated her stunt double Stephanie Carey; and Matt Smith praised how Phill Shellard of props was always on hand to help when he broke things through his clumsiness. “It’s been epic and it has required a lot of coffee,” noted Darvill as he looked back on the making of the 2011 series. “Your life kinda goes out the window a bit, but we all help each other through it. I’ve made some of my best friends working on *Doctor Who*.” Looking forward to the Doctor’s escape from his fate, the article also considered five of the Doctor’s previous greatest escapes from *The Seeds of Death* [1969 – see Volume 14], *The Deadly Assassin* [1976 – see Volume 26], *The Caves of Androzani* [1984 – see Volume 39], *The Empty Child/The Doctor Dances* [2005 – see Volume 50] and *The End of Time* [2009/10 – see Volume 62]. Also in the magazine was E Jane Dickson’s piece *Mum & I were so close*, in which Sadie Miller discussed the career of her mother Elisabeth Sladen in promotion for *The Sarah Jane Adventures* which was to start on Monday 3 October. Saturday’s *Pick of the Day* section offered a photograph of Gantok and the Doctor while Patrick Mulkern informed readers that the ‘most



Left: The 2011 series finale graces the cover of that week’s *Radio Times*.

oddball drama yet unspools like a delirious dream’. The transmission of *Doctor Who Confidential* and *Death Is the Only Answer* was promoted by a photograph of Matt Smith with the young writers on the TARDIS set.

» ‘For the past seven years, *Doctor Who Confidential* has put you at the heart of *Doctor Who*, providing a unique insight into the stars, the show and the entire production,’ indicated the BBC website on Tuesday 27. ‘This journey reaches a fitting finale on Saturday when *Doctor Who Confidential* premieres a brand-new mini-adventure starring Matt Smith as the Doctor.’ In fact, this was the announcement that BBC Three had cancelled the successful *Doctor Who Confidential* midway through recording of the 2011 Christmas Special.

» Voting also opened for the National TV Awards 2012 in which Matt Smith, Karen Gillan and *Doctor Who* were all nominees with voting due to close in mid-October. A *Complete Sixth Series* DVD and Blu-ray box set was also



Above:
Bad Night,
a bonus
feature on
the *Complete
Series Six*
DVD set.

Bottom right:
Farewell to
*Doctor Who
Confidential...*

confirmed for release on Monday 21 November; the bonus features were to include five new mini-episodes themed *Night and the Doctor* plus an associated *Confidential* entitled *The Night's Tale*. The website also released a video of Arthur Darvill giving an introduction to *The Wedding of River Song*.

- » *Doctor Who Confidential axed by BBC* was the title of Patrick Foster's story in *The Guardian* on Wednesday 28 September as the cost-cutting situation at the budget-cut BBC Three was discussed, with a BBC spokeswoman saying, "*Doctor Who Confidential* has been a great show for BBC Three over the years but our priority now is to build on original British commissions, unique to the channel." A trailer for *The Wedding of River Song* aired on BBC radio from Thursday 29. The BBC released two preview clips of the episode on Friday 30 showing the soothsayer being brought before Churchill, and also Dorium explaining to the Doctor why he was seen as so dangerous. The website also included a new *Confidential* video with

comments from Marcus Wilson and Ian McNeice, while other *Confidential* videos released included a candid sequence of Karen Gillan trying out a trampoline at Upper Boat when she thought nobody was watching, and of Karen, Arthur and Alex discussing the Pond family. BBC America released *Doctor Who Insider* Episode 13 entitled *Time Traffic Jam* in which Moffat and Smith introduced the series finale.

- » Ben Dowell of *The Guardian* revealed that there would be a tribute to Nicholas Courtney and the Brigadier during the episode on Friday 30 September, and explained that this would take the form of a phone call to the nursing home in which Lethbridge-Stewart had been a resident. "In a story about the Doctor going to his death, it seemed right and proper to acknowledge one of the greatest losses *Doctor Who* has endured," noted Steven Moffat. Over in *The Sun*, the story *Dr Who episode is bonkers* appeared with existing comments from Moffat, and also that the BBC had received more than a thousand complaints about the cancellation of *Doctor Who Confidential*.



Broadcast

▶ BBC One's scheduling for Saturday 1 October saw the return of its popular celebrity dancing show *Strictly Come Dancing*. This would be the lead-in to *Doctor Who* which would run at 7.05pm and so straddle the end of ITV1's *All Star Family Fortunes* and the start of the extremely popular *The X Factor*. However, to lock family audiences into their other Saturday evening adventure, BBC One then scheduled the first episode of the fourth series of *Merlin* immediately afterwards at 7.50pm; this meant that BBC Three would not screen *When Time Froze* – the final edition of *Doctor Who Confidential* – until 8.35pm. As well as *Death Is the Only Answer*, this episode also presented the variant chronology of *River Song: Her Story*. Following transmission, the BBC website added *Storyboarding an Alternative World* which compared the finished pre-credits to the storyboard.

▶ Overnight figures for *The Wedding of River Song* indicated a healthy audience of over six million, with *Doctor Who* being the third highest-rated show of the day behind *The X Factor* and *Strictly Come Dancing*. 'The very best thing about this year's *Doctor Who* finale?' considered Dan Martin of *The Guardian*, 'How simple it all was.' In *The Daily Telegraph*, Gavin Fuller was less impressed, noting that 'getting a shape-shifting law enforcement craft to impersonate him at the moment of his death does seem a bit of a cop-



out, and by only revealing this after the event is like something out of the serials of the thirties when a crucial scene is deleted from the cliffhanger and only shown the following week'; he did however admit that it was 'a visually clever episode' although declaring 'it was an uneven ending to a slightly uneven series'. Jim Shelley of *The Mirror* declared that 'all the hokum about time "dying" was like a bad concept album from the 70s'. Neela Debnath's review for *The Independent* on Monday 3 described the finale as one that 'refused to tie up the loose ends neatly and reiterated the point that in the *Who* universe there are now no hard and fast rules when it comes to time travel'; of the series it was noted that the run of episodes had 'certainly been challenging to watch and there are times when the narrative becomes hard to follow. Moffat wants to make it more than just a show about a man with a blue box.'

Above:
The Daily Telegraph reviewer described the episode as 'visually clever'.

Over the weekend, various *Doctor Who* performers appeared at the Showmasters Entertainment and Media Show in London. Arthur Darvill was present on Saturday 1, joining Alex Kingston, Caitlin Blackwood and Nina Toussaint-White (both seen in *Let's Kill Hitler*) for a *Doctor Who* talk. The following day, Alex and Caitlin participated again alongside Frances Barber and Georgia Moffett (seen in *The Doctor's Daughter* [2008 – see Volume 58]); former Doctors David Tennant and Paul McGann also graced the event.

On Sunday 2 October, the subject of *Doctor Who* arose in the 50th anniversary edition of BBC One's *Points of View*; after a clip from *Closing Time* there were some critical missives from viewers (Janet Foames: 'I love *Doctor Who*, but it really seems to have lost its way. Last night's was hectic, confusing and boring!'). With the Friday 7pm slot given over to *Merlin*, BBC Three scheduled only one repeat of *The Wedding of River Song* at 7pm on Sunday

2 October, with a *Cut Down* version of *When Time Froze* at 7.45pm. The full version of *Confidential* was then screened by BBC HD at 2.20am the following morning.

On Tuesday 4 October, it was revealed that *The Girl Who Waited* had been the most watched programme on BBC's iPlayer during September (with almost 1.2 million viewings), followed closely by *Night Terrors*, *The God Complex* [2011 – see Volume 69] and *Closing Time*. Later that day, footage of a Yeti and a Cyberman from the 1967 Schoolboys and Girls Exhibition at Olympia appeared in an item about the abominable snowman on CBBC's *Newsround*.

The week also saw a trilogy of references to *Doctor Who* in US drama series. On Wednesday 5 October, the *Dorado Falls* episode of the CBS police procedural *Criminal Minds* saw an investigation where a character had been absent from the scene of the crime while attending a *Doctor Who* convention in San Diego. The following night in ABC's *Grey's Anatomy*, the episode *What Is It About Men?* saw a storyline in which the hospital staff were confronted by science-fiction fans injured in a crush to acquire a rare, 15-piece limited edition model of the TARDIS, signed by former showrunner Russell T Davies. Finally, when the Kitsune character of Amy appeared in the episode *The Girl Next Door* in WB's horror series *Supernatural* on Friday 7 October, she adopted the alias surname of 'Pond'.

Below:
One viewer described the episode as 'hectic, confusing and boring'. Surely not all at once!





Above: Former script editor Gary Russell is transformed into a Silurian.

» BBC Worldwide released a video of former *Doctor Who* script editor Gary Russell being transformed into a Silurian by the Millennium FX team at the *Doctor Who* Experience on Thursday 6 October, and the next day the BBC released another *Doctor Who Confidential* video of Matt Smith and Mark Gatiss chatting together on set between takes.

» Details of the cuts being made by the BBC to its channels and services were revealed during the week, prompting resident satirist Matt's cartoon on the front of *The Daily Telegraph* on Friday 7 to show a Dalek behind the desk of the BBC Personnel Department saying, "Send in *Doctor Who* please." It was also confirmed that the *Doctor Who* Experience would stay open at Olympia through to Wednesday 22 February 2012, after which it would transfer to Porth Teigr in Cardiff Bay, adjacent to Roath Lock.

» *Is time up for Doctor Who?* asked *The Observer* on Sunday 9 in a debate between *New Statesman* assistant editor Helen Lewis-Hasteley and *Word* magazine editor-at-large Andrew Harrison who debated the pros and cons of the approach taken by the latest series, and its success with the audience. That afternoon on BBC One, *Points of View* had an outcry from viewers about the dropping of *Doctor Who Confidential* with a video from one of the Save DWC Team campaigners and comments from viewers: "This is a big mistake," declared Justine Hedison. "It's an awesome show and it's not like it needs a lot of money to make."

» 'Bravo to Steven Moffat for inventing such an inspirational character, and showing that a mature, intelligent woman can be not only strong and powerful, but attractive and sexy too,' wrote Catherine Hughes of

THE WEDDING OF RIVER SONG



Behind the scenes
with Gantok.

Maidstone, Kent about River Song in *Radio Times*' *Letter of the Week*. Two further *Confidential* videos from the making of *The Wedding of River Song* appeared on Tuesday 11 October, showing Mark Gatiss being made up as Gantok ("Really this is always what I've wanted to look like...") and also his demise in the pit of skulls. That night the question 'have you had enough of *Doctor Who*?' was posed by Tony Livesey on his Radio 5 Live show shortly after midnight and saw a further debate featuring Andrew Harrison, this time opposed by Andrea Mullaney, TV critic for *The Scotsman* who felt that the plots were convoluted. However, following

listener reactions, the verdict was that children still loved the show and it was a superb piece of television for families.

» When the final ratings for *The Wedding of River Song* became available, it transpired that it had performed strongly with almost eight million viewers, beating its ITV1 competition of *All Star Family Fortunes* by a large margin. And while the chart-topping *The X Factor* had pulled in more viewers than *Doctor Who*, the ITV1 show had its lowest rating for two years while directly up against the BBC One series.

FIRST BROADCAST (BBC One/BBC One HD)

EPISODE	TRANSMITTED	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Wedding of River Song	1 October 2011	7.05pm-7.50pm	BBC One	45'20"	7.67M (16th)	86

Merchandise

The *Wedding of River Song* was first released on DVD/Blu-ray as part of *Doctor Who Series 6: Part 2*, available from 2|entertain in October 2011. It was later available on *Doctor Who – The Complete Sixth Series* DVD/Blu-ray in November 2011. Initial copies suffered from an authoring fault in which the grain (or more accurately digital noise) in the top half of the picture was removed, resulting in a slight, but nonetheless noticeable, difference in image quality between top and bottom. As a consequence of this, an exchange programme was set up for people to obtain corrected versions of the six discs, although affected stock was allowed to remain on sale. *The Wedding of River Song* was accompanied by a commentary from Steven Moffat, Frances Barber and Jeremy Webb, and a short version of the associated *Doctor Who Confidential*, and the Prequel minisode. The *Complete Sixth Series* limited edition DVD/Blu-ray was also released in November 2011. This edition came in a Silence head slipcase and contained five 3D art cards.



Left: The cover artwork for the Series 6 soundtrack CD which included music from *The Wedding of River Song*.

Bottom left: Variant DVD packaging.

Character Options issued a 5" action figure of River Song in a NASA spacesuit in November 2011.

The soundtrack CD *Doctor Who Series 6* was released by Silva Screen in December 2011. The two-disc set included music from throughout the series, composed by Murray Gold and played by the BBC National Orchestra of Wales, conducted by Ben Foster. The tracks from *The Wedding of River Song* were: *Tick Tock*, *5:02 PM*, *The Head of an Enemy*, *My Silence*, *Brigadier Lethbridge-Stewart*, *Forgiven*, *Time Is Moving* and *The Wedding of River Song*. This music was also released on Silva Screen's four-disc CD set *The 50th Anniversary Collection*, released in December 2013, and *The Wedding of River Song* track was also featured on *Doctor Who: A Musical Adventure Through Space and Time: Volume 1*, released by Planetnetworks in October 2015. ■

Cast and credits

CAST

Matt Smith The Doctor
Karen Gillan Amy Pond
Arthur Darvill Rory Williams
 with
Alex Kingston River Song
Frances Barber Madame Kovarian
Simon Fisher-Becker Dorian Maldovar
Ian McNeice Emperor Winston Churchill
Richard Hope Dr Malokeh
Marnix Van Den Broeke The Silent
Nicholas Briggs Voice of the Dalek
Simon Callow Charles Dickens
Sian Williams As Herself
Bill Turnbull As Himself
Meredith Vieira Newsreader
Niall Greig Fulton Gideon Vandaleur
Sean Buckley Barman
Rondo Haxton Gantok
Emma Campbell-Jones Dr Kent
Katharine Burford Nurse
Richard Dillane Carter
William Morgan Sheppard Canton Delaware

CREDITS

Written by Steven Moffat
 Produced by Marcus Wilson
 Directed by Jeremy Webb [uncredited: Marcus Wilson]
 Stunt Coordinator: Crispin Layfield
 Stunt Performers: Nic Goodey, Andy Merchant
 1st Asst Director: Nick Brown
 [uncredited: Sarah Davies]
 2nd Asst Director: James DeHaviland
 3rd Asst Director: Heddi-Joy Taylor-Welch
 [uncredited: Jenny Morgan]
 Assistant Directors: Michael Curtis, Janine H Jones
 [uncredited: Ross Southard]
 Location Manager: Iwan Roberts
 Unit Manager: Rhys Griffiths
 [uncredited: Jason Keatley]

Location Assistant: Geraint Williams
 Production Manager: Phillipa Cole
 Production Coordinator: Claire Hildred
 Asst Production Coordinator: Helen Blyth
 Production Secretary: Scott Handcock
 Production Assistant: Charlie Coombes
 Asst Production Accountant: Ceredig Parry
 Script Executive: Lindsey Alford
 Script Editor: Caroline Henry
 Script Supervisor: Steve Walker
 [uncredited: Nicky Coles, Vicky Cole]
 Camera Operator: Mark Smeaton
 [uncredited: Martin Stephens]
 Focus Pullers: Steve Rees, Jonathan Vidgen
 [uncredited: James Scott, Mani Paliwala Baxter, Jamie Phillips]
 Grip: Dai Hopkins [uncredited: Clive Baldwin]
 Camera Assistants: Simon Ridge, Svetlana Miko, Matthew Lepper [uncredited: Kyle Brown, Gail Jenkinson]
 Assistant Grip: Owen Charnley
 [uncredited: Gary Sheppard]
 Sound Maintenance Engineers: Jeff Welch, Dafydd Parry
 Gaffer: Mark Hutchings, Stephen Slocombe
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Bob Milton, Alan Tippetts
 Supervising Art Director: Stephen Nicholas
 Set Decorator: Julian Luxton
 Production Buyer: Ben Morris
 Standby Art Director: Ciaran Thompson
 [uncredited: Tristan Peatfield]
 Assistant Art Director: Jackson Pope
 Concept Artist: Richard Shaun Williams
 Props Master: Paul Aitken [uncredited: Dewi Thomas]
 Props Buyer: Adrian Anscombe
 Prop Chargehand: Rhys Jones
 Standby Props: Phil Shellard, Helen Atherton
 [uncredited: Austin Curtis]
 Dressing Props: Tom Belton, Kristian Wilsher



Cast and credits

Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Design Assistant: Dan Martin
 Petty Cash Buyer: Kate Wilson
 Standby Carpenter: Will Pope
 [uncredited: Gareth Thomas]
 Standby Rigger: Bryan Griffiths
 [uncredited: Dave Mount Stephens]
 Store Person: Jayne Davies
 Props Makers: Penny Howarth, Nicholas Robatto,
 Alan Hardy
 Props Driver: Medard Mankos
 Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Scott Fisher
 Graphics: BBC Wales Graphics
 Assistant Costume Designer: Samantha Keeble
 Costume Supervisor: Vicky Salway
 Costume Assistants: Jason Gill, Yasemin Kascioglu,
 Frances Morris [uncredited: Nicola Rodd, Phoebe
 Radula-Scott, Luan Placks, Vic Aylwin, Ros Marshall]
 Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Vivienne Simpson, Allison Sing
 [uncredited: Cathy Davies, Meinir Jones-Lewis,
 Gill Rees]
 VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editors: Becky Trotman,
 Carmen Sanchez Roberts
 VFX Editor: Cat Gregory
 Post Production Supervisors: Nerys Davies,
 Ceres Doyle
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 ARD Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt

Online Editor: Jeremy Lott
 Colourist: Mick Vincent
 Online Conform: Mark Bright

Daleks created by Terry Nation
 Silurians created by Malcolm Hulke

With thanks to
 The BBC National Orchestra of Wales
 Conducted and orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan

Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Dyfed Thomas
 Sound Recordist: Bryn Thomas [uncredited: Gareth
 Merion-Thomas]
 Costume Designer: Barbara Kidd
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Anthony Combes
 Production Designer: Michael Pickwoad
 Director of Photography: Tim Palmer [uncredited:
 Balazs Bloygo, Mark Waters]
 Associate Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat, Piers Wenger,
 Beth Willis

BBC | cymru wales
 bbc.co.uk/doctorwho
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PREQUEL CAST

Alex Kingston River Song
Marnix Van Den Broeke, Jamie Hill,
Harrison Larner Main Silents
Matthew Doman Anderson
Luke Grahame Slater
Fern Duncan, Frances Encell Voices

LAST:

"Were the
 Silents wearing
 their masks?"
 "I can't
 remember."

Profile

FRANCES BARBER

Madame Kovarian

Born Frances J Brookes on 13 May 1957 in Wolverhampton into a working class family, Dad Sidney was a bookie, mum Gladys (née Simpson) a dinner lady.

Growing up on a council estate, the fourth of six children, she found TV dramas like *The Forsyte Saga* and *Play for Today* were “a life force” to her.

She studied drama at Bangor University then Cardiff University. At Bangor, fellow student Danny Boyle, later an Oscar-winning director, was her first boyfriend.

She then joined the experimental Hull Truck Theatre Company, where productions included *Ooh La La* (1979), with subsequent stints at London’s Tricycle Theatre (*Space Ache*, 1980) and Glasgow Citizens Theatre in *Desperado Corner* (1981).

She played the self-absorbed Viv in *Hard Feelings* at the Oxford Playhouse (1982), which transferred to London’s The Bush theatre in 1983 and was adapted for TV’s *Play for Today* (broadcast 20 March 1984).

Barber’s TV début had come earlier in Mike Leigh’s *Play for Today* entry *Home Sweet Home* (aired 16 March 1982).

Her big theatre break came as Marguerite in the RSC’s *Camille* (1984), winning an Olivier for Most Promising Newcomer. Further RSC work included Ophelia in *Hamlet* (1985), Jaquenetta in *Love’s Labour’s Lost* (1985) and *The Dead Monkey* (1985/6).

Subsequent theatre included Kenneth Branagh’s staging of *Twelfth Night* (1987/8,

Riverside), also adapted for ITV in 1988, Lady Macbeth in *Macbeth* (1988, Royal Exchange Theatre, Manchester) and leads in National Theatre productions *Pygmalion* (1992) and *Night of the Iguana* (1992). She became a mainstay of mid-80s British independent cinema, appearing in *A Zed and Two Noughts* (1985), *Castaway* (1986), *Prick Up Your Ears* (1987) and *Sammy and Rosie Get Laid* (1987), becoming known for mercurial, larger than life parts vamps, femme fatales and comedic eccentrics.

Barber began to appear in



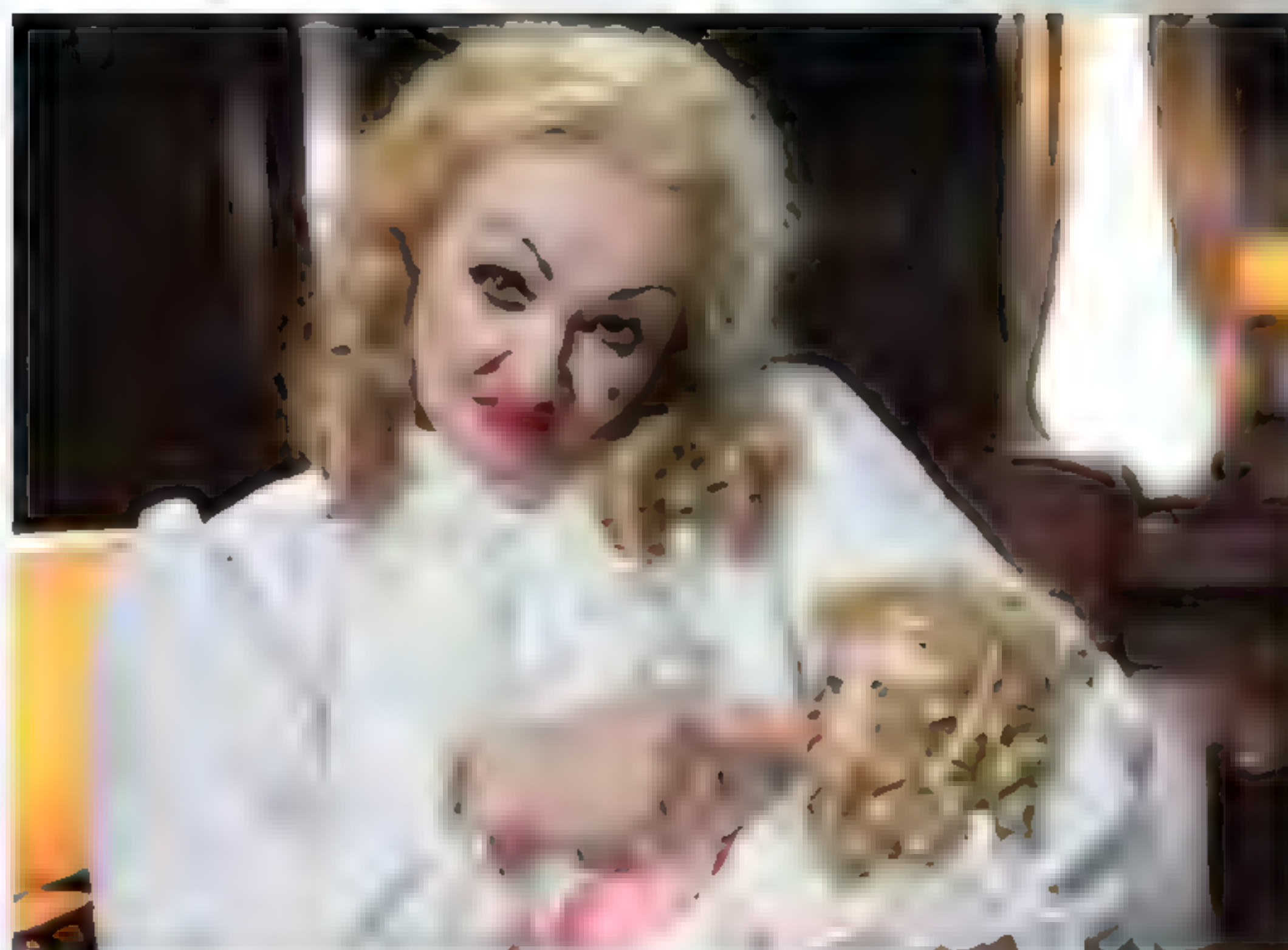
television single dramas. She was social reformer Annie Besant in *Timewatch* biopic *A Woman's Story* (1988) and featured in *Screen One: Hancock* (1991), *The Leaving of Liverpool* (1993) and Spitting Image satire *Thatcherworld* (1993).

She co-starred opposite Peter Capaldi in *Screen Two* ghost story *Do Not Disturb* (1991) and later appeared in his road movie *Soft Top, Hard Shoulder* (1993).

Key TV drama roles included Princess Catherine in costume drama *Rhodes* (1996), mystery *The Ice House* (1997) and two series of *Real Women* (1998/9). Guest roles came in popular dramas *Poirot* (1990), *The Storyteller* (1991), *El CID* (1991), *Inspector Morse* (1992), *Inspector Alleyn Mysteries* (1994), *Space Precinct* (1995) and *Dalziel and Pascoe* (1998). TV comedy guest parts included *This Is David Lander* (1988), *Red Dwarf III* (1989), *Chef!* (1994), *Rik Mayall Presents* (1995) and *Murder Most Horrid* (1999).

Mixing television with theatre work, she starred in *Insignificance* (1994/5, Donmar Warehouse), was Olivier-nominated as Sonya in *Uncle Vanya* (1995/6) at Chichester, and appeared in *Closer* (1998, Lyric).

In the twenty-first century she starred in the Pet Shop Boys' musical *Closer to Heaven* (2001), was Nurse Ratched in *One Flew Over the Cuckoo's Nest* (2004, Gielgud Theatre), took the female lead in *Anthony and Cleopatra* (2005, Globe Theatre) and starred in RSC 2007/8 tours of *King Lear* and *The Seagull*. Other stage successes



Left:
Barber as Bette
Davis in Sky 1's
Psychobitches.

include *Madame de Sade* (2009, Wyndham's Theatre), an all-female *Julius Caesar* (2012/13, Donmar) and an off-Broadway run of *The School for Scandal* (2016, Lucille Lortel Theatre).

Post-2000, dramatic TV roles have included *The Gentleman Thief* (2001), *Manchild* (2002), *The Street* (2009), *Great Expectations* (2011) and two seasons of *Silk* (2012-14). She was in *Boudica* (2003) with Alex Kingston, and appeared in *We'll Take Manhattan* (2012) with Karen Gillan. Comedy roles included *Having It Off* (2002), black comedy *Funland* (2005), *The Spa* (2013) and *Psychobitches* (2013/14), plus camp guest turns in *Gimme Gimme Gimme* (2001), *My Family* (2003), *The IT Crowd* (2005), *Friday Night Dinner* (2011), *Benidorm* (2016) and *Vicious* (2016).

She has taken guest parts in light TV dramas *Holby City* (2002), *Trial and Retribution* (2004), *Marple* (2005), *New Tricks* (2006), *Hustle* (2007), *Casualty* (2008), *The Royal* (2009), *Hotel Babylon* (2009), *Law & Order: UK* (2009), *Midsomer Murders* (2010/2017), *Death in Paradise* (2011), *Mapp and Lucia* (2014) and *Father Brown* (2017).

She discussed playing Madame Kovarian in *Doctor Who* with *The Scotsman* in 2012: "The reaction, that's what I couldn't get over. I've never had so many letters. I have been sent eyepatches, little dolls. How sweet that they spent their time." ■



THE DOCTOR, THE WIDOW AND THE WARDROBE

STORY 225

It's Christmas Eve 1938. Madge Arwell helps an injured Doctor back to his TARDIS. Three years later, Madge loses her husband in the war and the Doctor returns to give her children an unforgettable Christmas.



Introduction

If, prior to watching *The Doctor, the Widow and the Wardrobe*, you'd had a cursory glance at the cast list, you might have expected something rather different to what the episode delivers. Its main guest star, Claire Skinner, is probably best known for playing the mum in the sitcom *Outnumbered*. Starring alongside her were Alexander Armstrong (from sketch show *Armstrong & Miller*), Arabella Weir (*The Fast Show*) and stand-up comedian and regular panel-show guest Bill Bailey. You might have imagined that it was going to be a light, comedy episode. Indeed, when Armstrong's comedy partner Ben Miller appeared in the series – in *Robot of Sherwood* [2014 – see Volume 77], he did play a comic character. Arabella Weir had previously starred as the Doctor herself in an audio production – a role that was played for laughs.

Arabella Weir doesn't reprise her role as the Doctor, but Claire Skinner does play another mother – wartime widow Madge Arwell. At the heart of *The Doctor, the Widow and the Wardrobe* is a message about maternal love. It considers the strengths that women have that

men don't. In the end, Madge is the only one who can save the day.

It's fair to say that *Doctor Who* hasn't always been a paragon of equality. Nevertheless, from the very beginning the series featured strong female characters in the form of schoolteacher Barbara Wright and the Doctor's granddaughter Susan. Seventies companion Sarah Jane Smith was very definitely introduced with a feminist agenda. Later, Tegan would be the stand-out character during the Fifth Doctor's tenure, always guaranteed to stand her ground and not be pushed around. When the series was relaunched in 2005, the very first episode saw the Doctor being saved by his new companion Rose – thanks to her quick thinking and athleticism. As time wore on, the Doctor met more and more women who could almost 'out-Doctor' him: Donna Noble – who became a human-Time Lord hybrid, and Clara Oswald, who saved the Doctor throughout his existence. In short, *Doctor Who* features some of the most capable women in fiction.

Madge Arwell earned her place on this list. There was a temporal twist in the tale, as she rescued her husband who was lost in the dark. She lit the way home for him, and provided a thrilling and emotional conclusion to this unexpectedly thoughtful Christmas episode. ■

Right:

You're having a laugh: Bill Bailey, Arabella Weir and Paul Bazely join the cast of the 2011 Christmas Special.



'DOCTOR WHO
FEATURES SOME
OF THE MOST
CAPABLE WOMEN
IN FICTION.'



STORY

A vast, heavily armoured spaceship approaches the Earth – and begins to explode. Inside, the Doctor grabs onto a spacesuit as he is blasted out into space. [1]

Madge Arwell is cycling home when she hears something falling to the ground. She finds the Doctor lying in a crater with the helmet of his spacesuit on backwards. Madge helps the ‘spaceman’ find a police box but it turns out to be the wrong one.

Eventually, Madge returns home, where her husband Reg reads a newspaper warning that ‘War Looms’. Three years later, he is piloting a damaged aircraft over the English Channel. [2]

Back at home, Madge receives a telegram with bad news. She takes her children Cyril and Lily to stay in Uncle Digby’s house in the country for Christmas, where they are welcomed by the Doctor, claiming to be the caretaker.

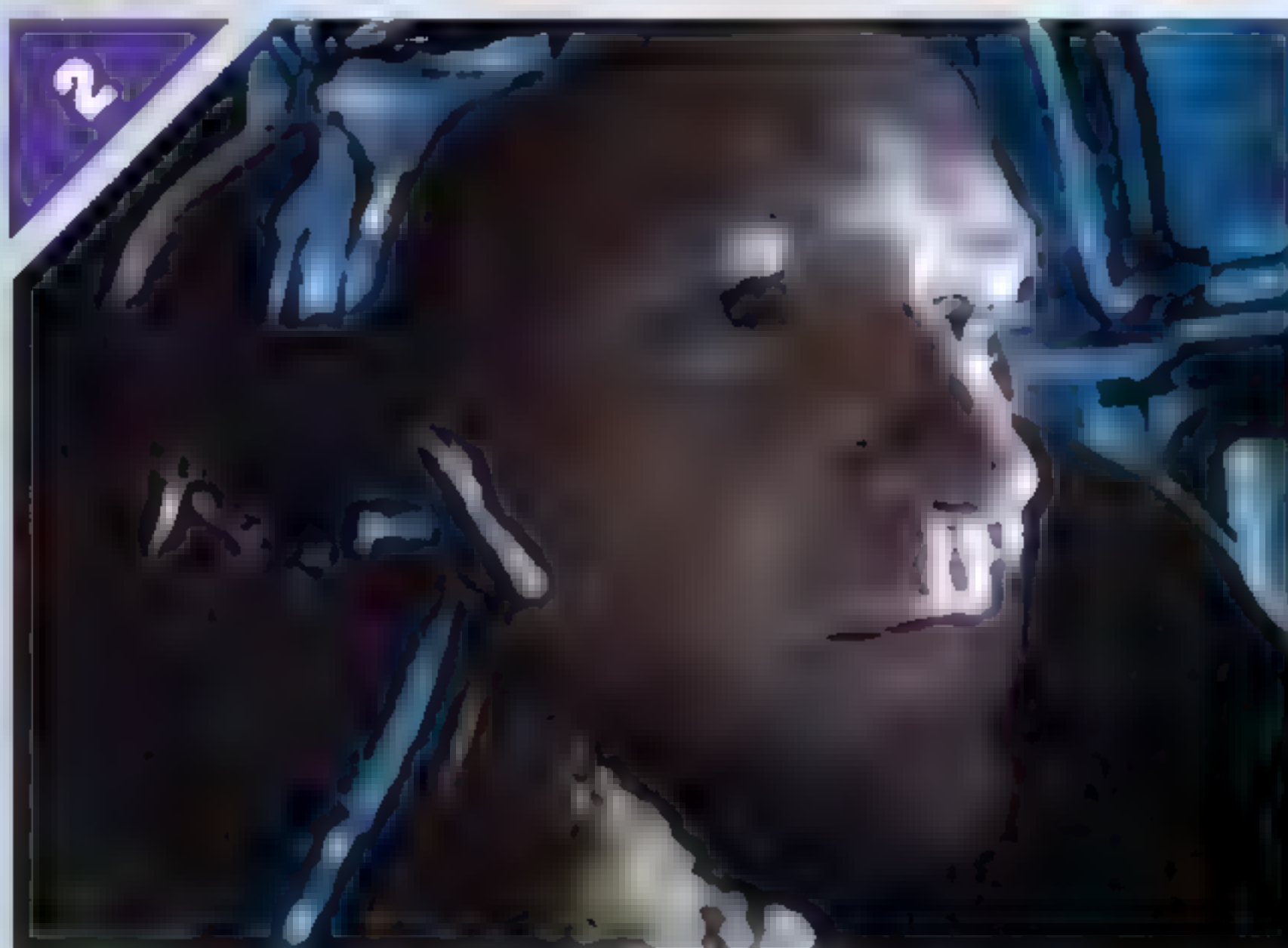
He’s transformed the children’s bedroom into “the ultimate bedroom”. [3] Madge sends the children downstairs and tells the Doctor that her husband is dead but she can’t tell her children because it will ruin Christmas for ever.

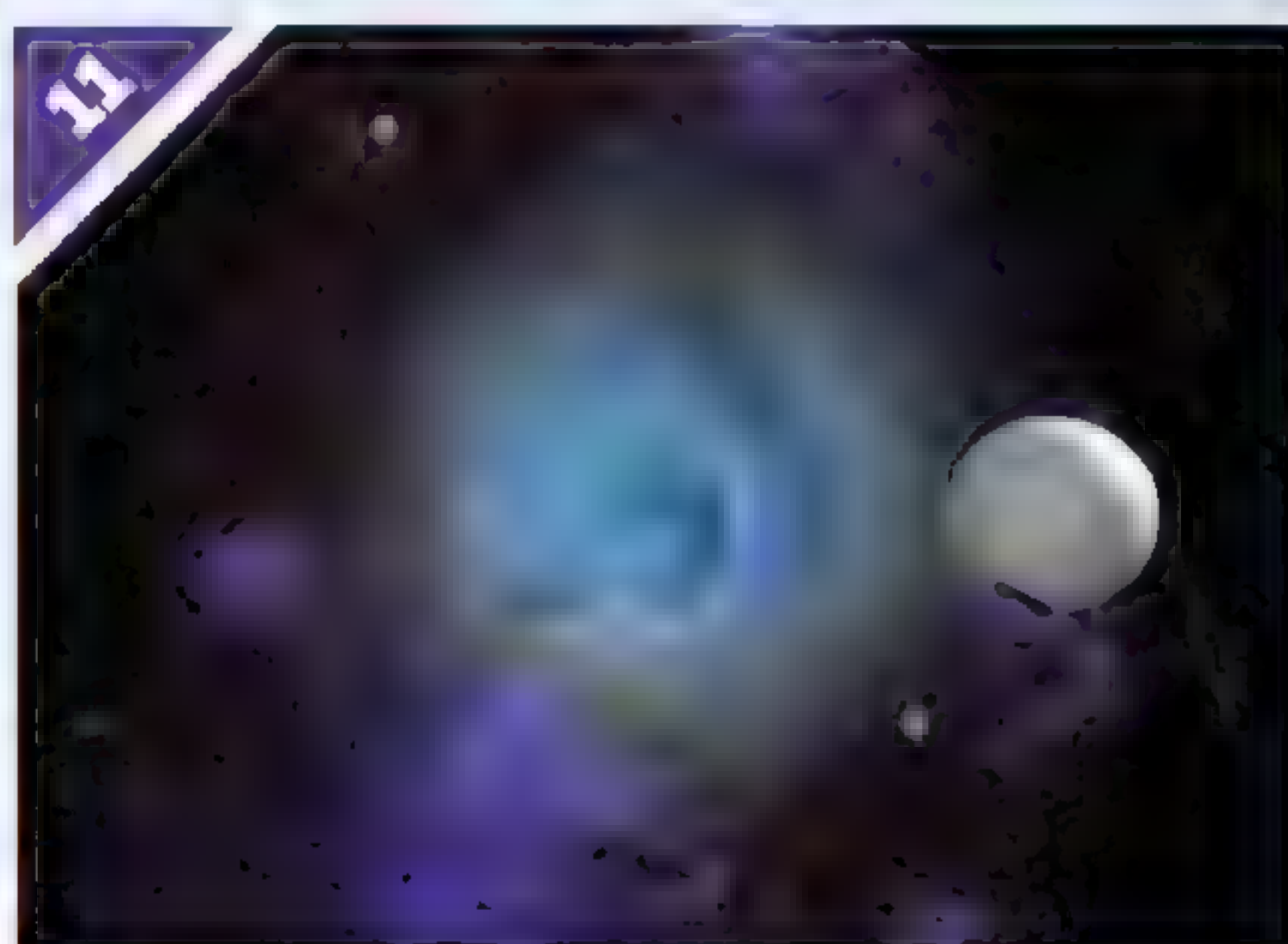
Cyril finds a huge box beneath the Christmas tree. That night, when he can’t sleep, he goes downstairs to investigate it. Lily finds the Doctor in the attic which contains a police box he claims is a wardrobe. [4]

Cyril enters the box and emerges into a snow-covered forest. [5] He touches a bauble hanging from a branch and it falls and begins to hatch. Cyril crawls back through the box – then returns to the forest with a torch.

Realising that something is wrong, the Doctor follows Cyril into the forest with Lily, explaining that he had intended for them to visit the forest as a Christmas trip. [6]

Madge realises her children are missing and also enters the forest.





Following some footprints, Cyril comes to a high tower. Inside, a Wooden King sits on a throne.

Madge is accosted by three figures dressed in yellow armour. They are Droxil, Ven-Garr and Billis. [7]

Cyril reaches the dome at the top of the tower, where he finds a Wooden Queen. [8]

Madge starts crying, so Droxil, Ven-Garr and Billis lay their weapons down. Then Madge pulls out a revolver and points it at them declaring, "I'm looking for my children."

The Wooden Queen places a circlet on Cyril's head and the Wooden King creaks into life.

Madge forces the soldiers to take her into their vehicle, a three-legged harvester. Droxil explains that the forest is about to be harvested using acid rain. [9]

The Doctor and Lily reach the top of the tower, where they see lights floating away from the trees.

Droxil, Ven-Garr and Billis teleport away, leaving Madge in the harvester.

Speaking through Cyril, the Wooden Queen explains that the trees need a 'lifeboat' for their life-force but Cyril is weak and Lily is young. [10]

They hear something crashing through the forest. It's the harvester, driven by Madge. She runs in and is reunited with her children.


In the dome, the Queen places the circlet on Madge's head and the life-force of the forest streams into her. The dome lifts off and flies into the time vortex. [11] The Doctor tells Madge to think of home. She thinks about Reg and his aircraft flying over the Channel...

The souls of the trees are dispersed among the stars and the dome lands outside Uncle Digby's house. Madge created a light that guided Reg's aircraft home with them [12] and Cyril and Lily are reunited with their father.

Later, Madge tells the Doctor not to let his friends think he is dead. The Doctor takes her advice and joins Amy and Rory for Christmas.

THE DOCTOR, THE WIDOW AND THE WARDROBE

STORY 225



"DOCTOR WHO AT CHRISTMAS
HAS TO BE SIMPLER, IT HAS
TO BE MORE SENTIMENTAL.
THE DOCTOR AT HIS MOST ICONIC."

Pre-production

"The Doctor at Christmas – it always just feels so right," lead writer Steven Moffat told BBC Publicity. "When I was a kid, Santa and the Doctor somehow lived in the same place in my head – two generous madmen that I loved so much. So now that the Doctor is a regular feature of Christmas the world is just that bit more right." Moffat felt that the Doctor and Santa were good friends, both bringing happiness to deserving people; indeed, the Doctor had carried a photograph of himself with Father Christmas and Albert Einstein taken during an earlier Christmas party in the previous year's Christmas Special, *A Christmas Carol* [2010 – see Volume 66].

Having written the 2010 Special, Moffat now knew what audiences expected for the TARDIS' yuletide appearance. "It's the day when an awful lot of people who don't watch *Doctor Who* watch it," Moffat explained at the press launch for the episode, "It has to be simpler, it has to be more sentimental. The Doctor at his most iconic; he's like an angel who comes to help." Consequently, the storyline would be far more standalone, free of the ongoing strands of character development which formed the 2011 series. "The Doctor on Christmas Day; he's just a bit more Willy Wonka sometimes," added Moffat at the launch. "It's a day that's made for him. It's silly. Nobody minds about being silly, no one worries about good taste... The

Connections: Pull to open

► Madge takes the Doctor to a police telephone box which he hopes will be the TARDIS. Police boxes had come into common use in the Metropolitan Police district of London, being installed from 1929.



rest of the time he's trying to impersonate an adult – that's the day he doesn't have to bother trying."

"The highest pressure I think I've ever had," was how Moffat described the writing process for the 2011 Christmas Special on BBC Radio 5 Live. Following the conclusion of work on the 2011 series of *Doctor Who*, Moffat had been devoted to the production of his other

BBC One series *Sherlock* on which he was executive producer and writing one of the three episodes. *Doctor Who* had completed regular production at the end of April, with recording of *Sherlock* commencing on Monday 16 May and running through the summer to Wednesday 24 August; Moffat's opening episode, *A Scandal in Belgravia*, was to be recorded last in the run from Monday 25 July.

By the end of June, Moffat had completed work on his *Sherlock* script and

was back at work on *Doctor Who*. Since Amy and Rory had effectively been written out of the Doctor's ongoing story at the end of *The God Complex* [2011 – see Volume 69] – although they had played a major role in *The Wedding of River Song* [2011 – see page 6] – the lead writer did not feel obliged to use them in the standalone Christmas episode; the couple were now living back in Leadworth, and no longer travelling in the TARDIS. Consequently, the Ponds' appearance would be a brief cameo only, even smaller than their role in *A Christmas Carol*; it was known that Arthur Darvill would have commitments to the theatre during the autumn and so his availability for recording in Cardiff would be limited. In addition, Moffat wanted to move away from the ongoing storylines of the Doctor and the Ponds, and instead offer a tale which would simply team the Doctor with a new group of friends for a festive fantasy.

The magic of CS Lewis

The previous year, Moffat's story for *A Christmas Carol* had drawn unashamedly from Charles Dickens' classic story. This year his source of inspiration was more oblique; this was *The Lion, the Witch and the Wardrobe*, a fantasy novel written by novelist, poet and academic CS Lewis (who had died on 22 November 1963, the day before *Doctor Who* made its début). Published in 1950, *The Lion, the Witch and the Wardrobe* was the first of what became a series of books known as *The Chronicles of Narnia*. Set around 1940, it told the tale of four siblings who were evacuated from London to a country house owned by a professor so that they would escape the wartime bombing of the city. While exploring the house, the youngest child – Lucy – entered a wardrobe which

Below:
Cyril finds himself somewhere very like Narnia...



was the doorway to a magical world called Narnia; she emerged into a forest which was kept in perpetual winter by the rule of the evil White Witch. While in Narnia, the four children found that time ran at a different rate; hailed as the rulers of Narnia at the end of the adventure, they spent a lifetime governing the land but when they returned through the wardrobe years later, they emerged again as children and no time had passed back in England.

“Last year’s was quite deliberately doing Dickens, beat for beat, and the Doctor even acknowledged it, whereas this one is more about the idea of visiting a snowy landscape from your living room. It’s magical,” explained Moffat in *Doctor Who Magazine*. “The Doctor doesn’t mention the novel, but I’m sure that’s where he gets the idea from. ‘Hey, that’d be a cool thing to do at Christmas!’”

Moffat had read the Narnia books in his youth when he had been too young to understand the author’s numerous allegories to the Christian faith, but particularly liked the concept of children escaping to another world. “You can slip away from the real world to a completely different magical one,” commented Moffat on the *Doctor Who* website.

While wanting to celebrate the Doctor’s effective companion for the piece as an ‘ultimate mother’, the writer was also aware that the family central to his tale would mean that much of the story would be carried by child actors, and so these parts would have to be cast very carefully. The cast list for the programme would be quite small, with Moffat opting to use the trio of Androzani harvesters as comedy relief characters who would also inject a familiar *Doctor Who* science-fiction element in the otherwise fantasy-orientated story. The Doctor’s role was – very simply – to be a genial figure who would ensure



Above:
Madge Arwell:
the ‘ultimate
mother’!

that everything worked out for the best, especially for children. “I keep saying this is a children’s programme,” noted Moffat in *Doctor Who Magazine*. “Whether it really is or not, I don’t quite know, but there’s no question that, as a character, the Doctor has a powerful relationship with children. The Doctor is someone who, for whatever reason, whatever part of the backstory he’s missing, doesn’t grow up. He hasn’t settled down. He’s just larking about. It just works.”

In the wake of the Doctor’s apparent death in *The Wedding of River Song*, Moffat opted to show the Time Lord keeping a low profile, and becoming involved with the lives of the apparently widowed Madge Arwell and her children, Cyril and Lucy.

“The Doctor at Christmas – nothing is more fun to write,” Moffat told BBC Publicity. “Maybe because it’s so his kind of day – everything’s bright and shiny, everybody’s having a laugh, and nobody minds if you wear a really stupid hat. Of all the Doctors, Matt Smith’s is the one that was born for this time of year – so it’s the best news possible that he’s heading back down the chimney.”

A large, seated wooden figure, the King of the Wood People, is the central focus. The figure has a weathered, carved appearance with a crown-like top and a stern expression. It is seated in a dark, industrial environment with metallic structures and pipes in the background. The lighting is dramatic, highlighting the texture of the wood.

THE DOCTOR, THE WIDOW AND THE PROBE

STORY 2/3

'STEVEN MOFFAT ONCE WOKE
AND THOUGHT FOR A MOMENT THAT
HE SAW THE FIGURE OF A SEATED
WOODEN KING BY THE DOOR.'

The creatures in the story were male and female rulers made of wood – a Wooden King and Queen. This idea evolved from a nightmare that Moffat had experienced when he was little; he believed that if he fell asleep facing the wall rather than the door of his bedroom, something bad would happen to him. Once he awoke facing the wall, and thought for a moment that he saw the figure of a seated wooden king by the door reprimanding him.

For the names of two of the Androzani harvesters, Moffat adapted those of his two fellow executive producers who were leaving the series: Beth Willis became 'Billis', while Piers Wenger formed the basis of 'Ven-Garr'.

The first version of the Christmas script was written in about three weeks during July and delivered in segments to the production office. With the first draft submitted to BBC Wales, Moffat opted to take a day off for the first time in months; with the pressure of delivering material relieved, he succumbed to a cold which then blighted him for several weeks.

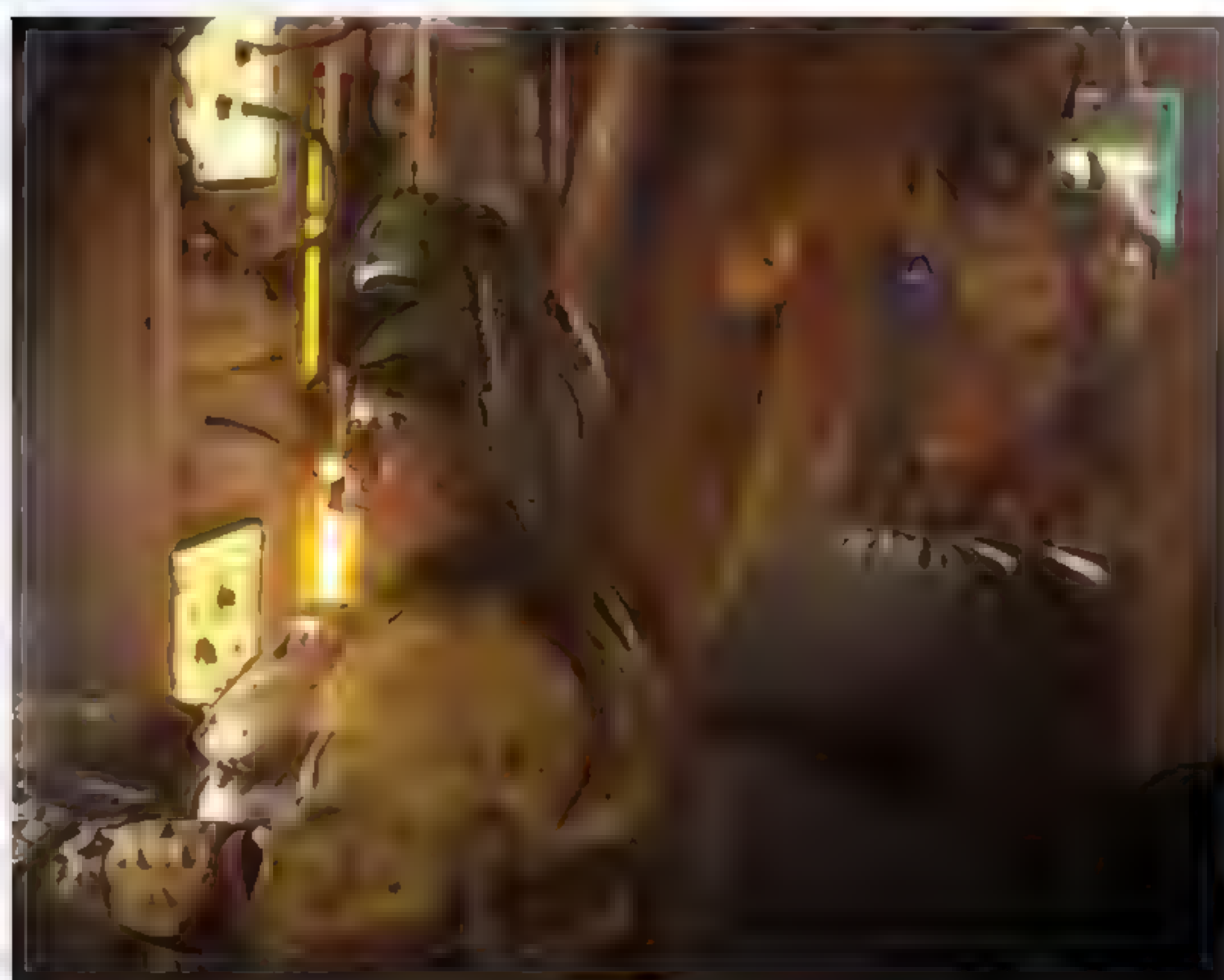
On Tuesday 23 August, Moffat was on location for the *Sherlock* episode *A Scandal in Belgravia*, which was recording in London on North Gower Street. Piers Wenger and incoming executive producer Caroline Skinner came to join

him to discuss revisions to the *Doctor Who* Christmas Special, and the team adjourned to a nearby hotel to review the script. While London basked in the summer heat, Moffat found that he was able to draw inspiration for the rewrites from the location shoot for *Sherlock*, since the exterior of 221B Baker Street was being dressed with fake snow to record a Christmas sequence for *A Scandal in Belgravia*.

New direction

The director for the Christmas Special was a new name for *Doctor Who*:

Farren Blackburn. After studying at film school, Blackburn had made his mark as a writer and director on various short films which had won awards on the international festival circuit. One of his drama-documentaries won a Royal Television Society award for the BBC, and although he started on programmes such as *Panorama*, by 2005 he was directing episodes of dramas like *Doctors*, moving onto editions of *Waterloo Road*, *Survivors* and *Holby City*. Most recently he had directed a stylish fantasy horror series entitled *The Fades* for BBC Three, on which Caroline Skinner had been the producer. Blackburn had initially been approached in 2010 by Piers Wenger, who offered him an opportunity to direct two episodes of *Doctor Who* late in the production of the 2011 series; however, these would overlap with *The Fades* which Blackburn had already been booked for, and which would start recording in late March 2011. Consequently, Wenger asked Blackburn if he would be interested in the Christmas Special, which was scheduled for recording in the autumn after work on *The Fades* would be completed. Blackburn agreed and, after discussions with Steven Moffat and



Left:
Billis and
Ven-Garr
provide some
light relief.

THE DOCTOR, THE WIDOW AND THE WARDROBE

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Right:

The Arwell family discover the massive present that the Doctor has left for them.

producer Marcus Wilson, was delighted to be confirmed as director for the *Doctor Who* Special. Blackburn's wife, actress Verona Joseph, had appeared in the episode *Partners in Crime* [2008 – see Volume 57].

Prior to the Christmas Special, the last television recording for *Doctor Who* had been on Sunday 10 and Monday 11 July when the pre-credits sequence for *Let's Kill Hitler* [2011 – see Volume 68] had been recorded with the regular cast of Matt Smith, Karen Gillan and Arthur Darvill; Smith had then accompanied Moffat up to Salford for a performance of the interactive *Doctor Who* experience *The Crash of the Elysium* on Friday 15, during which time Moffat had been writing the Christmas script on the train.

Smith and Gillan had then spent a week in the USA attending ComicCon in late July, recording appearances on *The Late Late Show* and taking part in the Television Critics Association Press Tour in LA. Returning to the UK, Smith had then been busy during August with the recording of a period Olympic drama entitled *Bert and Dickie* for the BBC. Voice recording for the next instalment of *Doctor Who: The Adventure Games*, *The Gunpowder Plot*, also took place during August, and while Smith was busy on *Bert and Dickie*, Karen and Arthur were able to attend the press preview for *Let's Kill Hitler* on Monday 15 August, with Karen also making a promotional appearance for the series on BBC One's *Breakfast* on Friday 26 August.

A third draft script for *Doctor Who: Christmas Special 2011* was issued as the readthrough script on Friday 2 September, and was very close to the final shooting script. After the Doctor commented on how 900 years of time travel suddenly seemed less secure, Madge originally asked, "Anything else you need?" "Well some sort of door wedge might



come in handy in future," explained the spacesuited Doctor as he groped his way into the police box.

Not the best Christmas ever?

Madge was angrier with her children in this version. When her children were making wishes at the dining table with the wishbone and Lucy asked if her father would be at Uncle Digby's, Madge originally flared, "Of course he will. I told you he would be, why do you keep asking?" "All right, no need to shout," replied her daughter. When the Arwells arrived at Granby House, a car was to be seen pulling away. After Madge called out for Mr Cardew, Cyril asked Lucy, "Who's Mr. Cardew?" "The caretaker," replied his sister. When Cyril again asked about his father, Madge flared, "You don't have to keep going on!" "Why are you so cross all the time?" asked Lucy. "I'm not. Why would I be cross?" replied her mother. "But you are," stated the girl, "Every single day." "Mummy's just... working very hard. And there's the war, and it's difficult," replied



Madge. After Cyril asked why they had to come to Granby House, Madge explained, "We'll be safer here. That's what's important. Do you understand. Cyril, look at me and tell me you understand." The boy just looked at his mother, and finally replied, "You haven't said it." "Said what?" asked Madge. "Every year, you say it's going to be the best Christmas ever – why haven't you said it this time?" asked the boy as suddenly the front door opened. When Madge entered and remarked that the 'repaired' front door had just fallen off to the Doctor, the 'caretaker' replied, "Yes, it's been a battle of wits, but I think I'm slowly gaining the upper hand." After the family said that they had just arrived and were too tired for the Doctor's proffered tour, Lucy added, "And we don't need to see round a draughty old house." "Draughty?" exclaimed the Doctor, "Is that all you can say, draughty? It's not draughty, it's got atmosphere – albeit, some of it moving at speed."

After the Doctor revealed the hammocks in the children's bedroom, Lucy asked, "This house is enormous. Why do I have

to share a room with him?" "Because it's this room," replied the Doctor, "and it's brilliant." The Doctor smiled at her, and she did her best not to smile back. After Madge ordered her children to go downstairs, their voices could be heard from outside the bedroom. "She's just cross all the time," Lucy told her brother. "I think she's sad," replied Cyril. "I think she's a witch," remarked his sister. Talking to the Doctor, Madge admitted that she would tell her children about their father being dead after Christmas and added, "You're wondering why I shout at them?" "No," replied the Caretaker. "Well you should be, because I do! Now, listen – I don't know if you're expecting to get paid for all this nonsense, or whether you're just some kind of lunatic..."

On entering the main sitting room to see the tree, Madge admitted to the Doctor, "Oh! Oh, that is... quite something." After Lucy noted that there was no name on the parcel to say who it was from, Madge saw the Doctor slipping out of the room and darted after him. "Excuse me, no, where are you going?" she demanded. "That present, where did it come from. Who left it there?" "Oh, I don't know," replied the Doctor in a manner which demonstrated that he was useless at lying, "It's that time of year, presents just sort of... pop up, don't they?" "Maybe it was Father Christmas," suggested Cyril. "Stupid!" said his sister, "There's no such person as Father Christmas." "Excuse me," said the Doctor to Madge as he rolled his eyes and crossed to Lucy, pulling a photograph from his jacket, "Me and Father Christmas, NASA, 1968. Fat fella plotted the orbital path for the first manned spaceflight

Connections: Deep breath

► At the start of the episode, it appears that the Doctor has limited endurance to survive in space. In *Four to Doomsday* [1982 – see Volume 34] he successfully conducted a spacewalk with minimal equipment or protection.



round the Earth – well, he was the only one who'd done it. They left him out of the documentaries, cos they thought it looked stupid. Still, that's all in your future." Pocketing the photograph, he made for the door, explaining, "Right then – see you all later, work to do, got to repair the roof." "What's wrong with the roof?" asked Cyril. "Oh, I'll find something," smiled the Doctor, "if it ain't broke, use your imagination." "That man is completely insane," remarked Madge, "I'm going to phone... somebody."

In the attic, the Doctor smugly ruminated on taking the new name of 'the Caretaker' and keeping it. "Keep it instead of what?" asked Lucy. "The Doctor," explained the Time Lord. "The maker of people better?" queried the girl. "You're right," agreed the Doctor, "I've already got smugness covered." They both laughed

as the Doctor's alarm sounded. After the Doctor asked Lucy where her little brother was, Lucy replied, "In bed." "Wouldn't mind just checking, would you?" asked the Doctor.

In the sequence when Cyril arrived at the door of the tower, originally the boy heard the hissing sound again and noticed that there were suddenly more baubles on the nearby trees. As he looked around in the torchlight, he saw the baubles inflating slightly and heard the strange noise from the woods again.

When Lucy and the Doctor heard the noise as they moved through the forest, and the Doctor commented on there being some sentences he should stay away from, there was then a second noise nearby. "Was that...?" asked the girl. "Now, you're going to say closer, aren't you?" asked the Doctor, "Doesn't have to be closer, could just

Below:
Lily seeks the
Doctor out in
the attic.



be louder." There was then a third, even louder noise, "That was closer!" admitted the Doctor. "See the difference?"

After Ven-Garr admitted to Droxil that their technology couldn't always tell the difference between wool and sidearms, Droxil added, "Let's hope we don't run into any sheep." As the commander stepped forward to look at Madge, Ven-Garr added, "There's an app, sir." "I'm sorry?" said Droxil. "For sheep, sir," explained the subordinate. "There's an app." "Good, thank you," replied Droxil, turning back to Madge.

To the lighthouse

Standing at the base of the tower with Lucy, the Doctor looked up and marvelled. "Is that a lighthouse?" pondered the Doctor, "Looks like a lighthouse. Didn't see that coming, did you?" "I don't understand..." said Lucy. "Course you don't, neither do I, isn't it brilliant?" admitted the Doctor. "But what's that doing there?" asked the girl. "Life's a roller-coaster and every now and then, there's a surprise lighthouse – and there's my coat of arms sorted," replied the Doctor as he turned the door handle. As the pair prepared to go in, they heard the hissing noise and looked around at the baubles on the nearby trees. "Why are they doing that?" asked Lucy, "We didn't even touch them." "The baubles protect the trees," replied the Doctor, "Perhaps the trees protect the lighthouse? If it is a lighthouse, which it isn't. Come on."

Because Madge sobbed continually when Droxil tried to question her, the commander originally asked, "How can she keep going? Isn't she going to run out or something?" When Droxil asked Madge where she came from, in this version she replied, "England, 1940."



After Madge remarked that crying was ever so useful, she originally continued, "I don't know why more men don't do it." Ven-Garr sniffed, causing her to add, "Apart from you, of course, dear." "Ma'am!" nodded Ven-Garr appreciatively. "You really are a bit stupid, aren't you?" observed Madge.

At the top of the spiral staircase, as the Doctor worked on the door, he said to Lucy, "Look at it. No wood anywhere. Because on this world, wood is cannibalism." After the Time Lord commented that the Forest of Cheem once fancied him, Lucy retorted, "You're being ridiculous." "Oh, I've hardly started," replied the Doctor, checking his watch. "Look out the window. Go on, it's just about time, have a look." "Why? At what?" asked the girl, to which the Doctor explained, "Something you'll never see, anywhere else in the universe. The stars are coming out." "I've seen the stars come out before, lots of times," replied Lucy. "Yeah. But not out of the trees," said the Doctor. Looking out of the window, after the Doctor commented on the life-force singing, Lucy asked, "But why?" "Why does anybody sing?" asked the Doctor. After the girl remarked that the singing

Above:
The Doctor examines the trees' 'protective baubles'.



Above:
Androzani
miner, Droxil.

was beautiful, the Doctor looked around, commenting, “The real question is, why did the forest build this? Trees don’t need buildings, people do. Why does the forest need people?”

In the Tripod, when Billis explained that the cockpit drove the platform, Madge asked, “This thing moves?” “It walks,” clarified Billis, “it’s a forest walker.” When Madge demanded of Droxil why he had implied her children were in danger, originally the commander replied, “Uncuff me and I’ll tell you.” “No,” said Madge, raising her gun, “Just explain what you meant.” “With respect,” began Droxil, “I don’t believe you’re about to shoot a

defenceless man.” “Four of my friends lost their husbands in the last month – and they were good men,” said Madge, jamming the gun into the man’s body, “but that’s wartime.”

In the throne room, when Cyril said he could hear screaming, Lucy originally said, “Nobody’s screaming. Hear what?” and the Doctor stepped over to Cyril, asking, “Who’s screaming Cyril?”

Connections: Sleep tight

► The Doctor’s delight in unconventional sleeping arrangements as demonstrated by Amy and Rory’s bunk beds in *The Doctor’s Wife* [2011 – see Volume 67] continues with his allocation of hammocks to the Arwell children.



Droxil in distress

In the original script, Ven-Garr activated a distress beacon for the platform. After Billis had told Madge that it took years of training to drive a Tripod, Madge replied, “We don’t have years.” “Actually,” spoke up Droxil, “you don’t have any time at all.” An alarm sounded, and a loudspeaker voice announced, “Platform 12, this is the mothership – we have received your distress call, prepare for beam-out.” Seeing the flashing light behind Ven-Garr, Billis said, “You didn’t...” “Like the man says – prepare,” replied her commander. “We can’t just leave the platform...” protested Billis as the three harvesters started to glow and Madge looked on in astonishment. “It’s being junked anyway,” stated Droxil. “But what about her?” asked Billis. “Yeah. Her too,” replied Droxil with contempt.

In a later throne room scene, when Cyril realised they were trapped by the rain, the Doctor told him, “I’m sorry. I really am, I’m very sorry.” Later when Cyril said that they just needed to wait for Mummy, the sequence originally opened with the Doctor saying, “Listen to me, both of you, please. I’m very sorry, but I’m going to have to think of a way out of here. We need some sort of acid protection, but even with that we’ll need to be fast! The dimension portal won’t stay active forever, we need to get back there before...” “But Mummy’s coming. Lucy said, she’s coming,” interrupted Cyril. “Of course she is, doesn’t she always?” reassured his sister.

After Madge’s arrival, the Doctor determined from the translation of the Wooden King and Queen that the mother was strong because she was female. “Female?” asked Cyril, almost affronted. “Exactly,” explained the Doctor, “All life-kind is basically female – we’re just the plus-ones.”

"ALL LIFE-KIND IS
BASICALLY FEMALE —
WE'RE JUST THE
PLUS-ONES."

Right:

Claire Skinner:
"Yay, at last I'm
going to be in
Doctor Who!"



The cast assembled for the readthrough at a hotel in Cardiff on the afternoon of Monday 5 September. "Merry Christmas!" welcomed Steven Moffat. "It hardly seems a year since last Christmas, that's because it's September!"

The main guest star for the Christmas episode was Claire Skinner who would be playing Madge Arwell. Claire's television career included *Chef!*, *A Dance to the Music of Time*, *The Peter Principle*, *Bedtime*, *Life Begins*, *Outnumbered* and *Trinity* and she was married to director Charles Palmer who had directed episodes of *Doctor Who* (*Smith and Jones* [2007 – see Volume 54], *The Shakespeare Code* [2007 – see Volume 54], and *Human Nature/The Family of Blood* [2007 – see Volume 56]); her son was also a fan of the show.

"I was very excited to be in it, both because it's *Doctor Who* and also a great script," she told BBC Publicity, "When I got the call I was like, 'Yay, at last I'm going to be in *Doctor Who*.'"

Playing the young Arwells were Maurice Cole and Holly Earl as Cyril and Lucy. Earl, who was 19, had been acting since she was four, and had appeared in films like *Possession* as well as making regular television appearances in *Touching Evil* and more recently in *Casualty*. Earl had never seen *Doctor Who* before, and so had viewed *Night Terrors* [2011 – see Volume 68] on BBC One two days before the readthrough

to understand the tone of the show. Cole – who was accompanied during production by his father – had recently completed a film called *Foster* and undertaken a number of commercials; in honour of his ninth birthday, at the readthrough he was presented with a TARDIS cake.

Back in London on Tuesday 6, Matt Smith attended the GQ Men of the Year Awards at the Royal Opera House and was named as 'Most Stylish Man'. The shooting script for the Christmas Special was issued on Wednesday 7, incorporating changes made by Moffat during and after the readthrough. There was now more detail about the Christmas tree and a development of the strange sound in the forest, with Cyril realising that there was no wind amidst the trees, but that this was the sound of the baubles. Lucy's conversation with the Doctor about 'Fairyland' was added, and minor changes were made to the discovery of the Wooden King by Lucy and the Doctor. Madge now told Droxil that she was from 1941 and there was more dialogue and stage direction emphasising the Wooden King and Queen communicating via Cyril using lip-sync.

It was now also felt that the name Lucy was too much of a reference to *The Lion, the Witch and the Wardrobe*, and so on Thursday 8 September, script executive Caroline Henry (who had recently taken over the post from Lindsey Alford who was on maternity leave) issued a memo noting that the character was now rechristened Lily.

The opening sequence with the Doctor in the damaged airlock was simpler in the script and lacked the Doctor urging the spacesuit to "come" to him. The opening titles originally appeared much later in the shooting script; after Lucy and Cyril made a wish at the dining table and the telescope depicted the TARDIS flashing by in space.

A caption was originally to appear over the scene where the Doctor was found by Madge reading: 'DECEMBER 24TH, 1938'; the setting described as 'in the outskirts [of London] – Kew, somewhere like that. Bit more "villagey", a few fields, but still identifiably the big city.'

Meet the Arwells

Of the Arwell family, Madge was described as 'early thirties, pretty, made of dependable stuff – not the brightest, but the best', Cyril was 'a little boy... with stars on his pyjamas. He's got a solemn moon face, round glasses – the most phlegmatic 12-year-old ever,' Lucy (later re-named Lily) was 'in her nightie, fifteen, on the verge of very pretty' and Madge's husband Reg was outlined as 'handsome, mid-thirties'.

Madge originally ran Mr Goldsmith's car into a low wall. After Madge's comment that a lot of things got in the way during their car journey, she originally told the spacesuited figure, "It's a bit cold out there, do you want a little brandy?" As she passed a flask to him, her companion turned to look at her with the back of his helmet and indicate that he had no way to drink it. "Maybe not for now," she agreed. The transition from 1938 to what was originally 1940 in the script was described differently; Reg was to look at Madge seating herself down by the fire... and the picture would then dissolve to her face in the tattered photograph stuck on the window of Reg's cockpit. The caption originally then indicated that this was 'Two Years Later'.

Granby House in Dorset was described as 'a big old house. It looks lovely, and old, but dilapidated. Like it hasn't been looked after properly in a long while.' Originally, the first room which the Doctor opened

the door to on his whistle-stop tour for the Arwells was the "dining room. You haven't invented proper television yet, so people still have to eat in front of tables. Bit rubbish." In the main sitting room, the script outlined the amazing Christmas tree awaiting the family: 'A toy train circles it. There's a cuckoo clock with a penguin popping in and out. There's a revolving section. A space rocket orbits it, with Santa astride it, waving. All the maddest tree ideas we can have.' The present under the tree was noted as being wrapped in 'TARDIS blue wrapping paper'. Originally when Madge assured her children that it would be "the best Christmas ever", there was to be a flash of the crumpled telegram as she thought of the sadness to come.

The three people who confronted Madge were described as 'three bulky, armoured figures, carrying huge assault weapons... the three hulking figures are wearing high-tech combat armour (a bit like the characters in the *Halo* computer game), which matches with the Tripod

Connections: Major miners

► Droxil indicates that his crew came from Androzani Major, a planet which had been featured in *The Caves of Androzani* [1984 – see Volume 39].



Below:
'A tattered photograph' in the window of Reg's cockpit.



structure, and looks about as paint-flaked and battered'. Corporal Ven-Garr was 'the bulkiest of the figures... a big broad face, bit hard, bit oaffish', Commander Droxil had 'a grizzled but human face' and Billis was 'the shortest of the three... female, hard as nails'. The Tripod control room was described as being 'as cramped and battered as you'd expect – maybe a little like the Teselecta control room [from *Let's Kill Hitler* and *The Wedding of River Song*], but more downmarket. The forklift of sci-fi. There's one big central chair, with big chunky controls in front of it – a big joystick is prominent.'

The Wooden King found at the base of the tower was described as 'a wooden carving. Very big – like a king sitting on a throne, seeming all of one piece. A thin, bearded, wooden face, blank eyes, a crown, all in dark, ancient wood – the same face we saw within the baubles. It looms above Cyril.' Originally when the Doctor and Lucy entered the tower and see the Wooden King, Lucy commented, "The face – it's like those things in the baubles... Maybe whoever lives here made a statue of them." When Lucy asked if the figure was safe, the Doctor replied, "Oh, I should think so, it's enormous, and look at those

hands, it could tear a person apart without even – sorry, that wasn't quite where you were coming from, was it?" Lucy gave a small shake of her head, and the Doctor continued, "Come on, let's go and find your brother." "Up there?" asked Lucy, "Do I have to come?" "Well you could always stay down here. With him," gestured the Doctor towards the Wooden King. "Give us a shout if he comes to life and starts

marauding." The Doctor headed up the stairs, and with a glance at the wooden figure, Lucy raced after him.

Originally at the top of the tower steps, the Doctor tried to sonic the door, commenting, "Oh, come on, it's not even deadlocked, what's the matter with you?" "Who could've built this place?" asked Lucy. "No one. The forest grew it," explained the Doctor as he recalled his encounter with the Forest of Cheem. The stage directions note that when the Doctor kneels by Cyril and places his hands on the circlet, he would do so 'in the same mind-meld way he did in *The Eleventh Hour* [2010 – see Volume 63] and *The Girl in the Fireplace* [2006 – see Volume 52]'. When the top of the tower entered the time vortex, the stage directions indicated, 'Through the windows we see the tunnel of the time vortex (basically, the title sequence, let's be honest).'

Christmas Eve 1938

The adventure opened on Christmas Eve of 1938 (as specified in the script and referred to as Night 1) with Madge seeing something crash from the sky at 21.00, discovering the Doctor at 21.30, telling her family about the injured spaceman at 22.00 and driving the strange figure to the police box at 22.15, before returning home at 23.30. In the finished



Right:
Not a typical
Christmas
Eve...

Connections: Wood work

As in *Silence in the Library*/*Forest of the Dead* [2008 – see Volume 59], *The Hungry Earth*/*Cold Blood* [2010 – see Volume 65] and *Night Terrors* [2011 – see Volume 68], the Doctor bemoans the failure of the

sonic screwdriver to work on wood.





programme, the telegram indicated that Reg's plane was lost on the night of 20 December; this was three years later as indicated by an on-screen caption and confirmed by Madge as 1941. Madge was seen waking next to the telegram on Day 2 at 08.00 and being cross with her children at 18.00 on Night 2. Day 3 – Christmas Eve, 1941 – saw the Arwells arriving at Granby House at 14.00 and the Caretaker's tour ending with the main sitting room and the huge present at 14.28. That night – Night 3 – Cyril was too excited to sleep at 22.05 and both children sneaked out of their room at 22.20, with Cyril unwrapping the mysterious box at 22.25. The Doctor and Lily realised that Cyril was not in his hammock at 22.35, entering the box at 22.38 and being followed by Madge at 22.45.

The time stream on the alien world in 5344 ran at a different rate as the Doctor explained to Lily, with Cyril being 20 minutes ahead of them within seconds. Consequently, in the forest, Cyril first emerged on Night 3 at 16.30 and it was 20.00 by the time he returned to see the bauble growing. The Doctor and Lily arrived at 20.27. Cyril entered the tower at 20.40, and Madge was confronted by the Tripod at 20.48, getting the drop on

its trio at 20.55. The Wooden Queen crowned Cyril at 21.00, and the Wooden King rose at 21.01. Droxil's crew teleported out at 21.08 but Madge managed to get the Tripod to the tower as the rain fell at 21.20, crashing at 21.26. The top of the tower departed at 21.32 and the sphere encountered Reg's Lancaster bomber at 21.40 with the travellers knocked out at 21.45. Back on Earth on Day 4 – Christmas Day 1941 – Madge and her family recovered at 11.00 and were reunited with Reg at 11.06. On Night 4, the Doctor tried to slip away at 18.00, but Madge told him to find his friends at 18.15; the Doctor was reunited with Amy and Rory at 19.00 at Christmas in December 2013, two years after they had last been together.

An initial shooting schedule was drawn up on Friday 9, mapping out the 23-day shoot which was planned to conclude on Saturday 8 October. In the meantime, Matt Smith spent Thursday 8 and Friday 9 September at Pinewood Studios working on the new *Doctor Who* video game *The Eternity Clock*; on the first day he performed all his motion capture material for the Doctor while on the second he recorded his dialogue and similar facial movement capture for the project. ■

Above: Lily and the Doctor meet the Wooden King.

Production

Recording for the Christmas Special began on Monday 12 September in Studio 6 at the series' home of Upper Boat Studios. Of the main cast, only Matt Smith was required for recording from 8am to 6pm on a variety of effects shots aboard the spaceship in the pre-credit sequence. Crispin Layfield coordinated the sequence which used wirework and greenscreen employed for the Doctor dangling from the damaged airlock and then attempting to catch up with an empty impact suit (as then provided by freelance props and costume maker Robert

Allsopp with the helmet made by Fred Risen). For the more hazardous manoeuvres, stuntman Will Willoughby stood in as the Doctor. That evening at the Savoy Hotel in London, Steven Moffat joined Karen Gillan to accept *Doctor Who*'s awards for Best Family Drama and Best Actress at the TV Choice Awards.

Day two on the Special ran from 8am to 6pm on Tuesday 13 and saw Holly Earl and Claire Skinner joining Matt Smith. The attic room in Granby House had been constructed in Studio 6 for the scenes of Lily and then Madge talking to the Doctor, with the TARDIS police box prop in place as the Caretaker's wardrobe. At the same time, costume fittings were also held for

two stand-ins for Matthew Cole who would double as Cyril for camera line-ups.

Pink page script revisions were issued on Wednesday 14 September; a short scene of the Doctor showing the

Arwells the dining room at Granby House was dropped and his comments about television were shifted into his dialogue about the smaller sitting room. While Arthur Darvill was doing more voice recording for *The Gunpowder Plot* in London, Matt Smith was at work in Llanelli at Stradey Castle, a privately owned mansion built between 1850 and 1874 on the estate of an earlier seventeenth-century castle. With a unit base established at a yard off the Sandy roundabout, work was scheduled for the building - which

Right: Matt Smith hangs about for Christmas.

'MATT SMITH
WAS REQUIRED FOR
RECORDING FROM 8AM
TO 6PM ON A VARIETY
OF EFFECTS SHOTS.'

would feature as Uncle Digby's Granby House in Dorset – between 11am and 8.50pm on the first day. Maurice Cole joined Smith, Skinner and Earl with his scenes carefully scheduled for certain times because of regulations regarding hours worked by child actors; consequently, he would have tuition during the day and also be substituted by Alex Watkins for line-ups as necessary. The exterior scene of the Arwells' arrival was recorded first, followed by the main hallway material of the Caretaker welcoming the trio over the collapsed front door. While the scene of Madge hearing the Doctor moving around above her bedroom was recorded in the evening, a second camera recorded the night-time

establishing shot of Granby House.

The team remained at Stradey for the next couple of days. Thursday 15 September saw a working schedule from 10.10am to 7.50pm, with teams from BBC Three's *Doctor Who Confidential* and the BBC website present to cover production. Recording took place in the main sitting room, opening with the Caretaker revealing his festive décor to the Arwells; following this, Smith recorded additional dialogue for *The Gunpowder Plot*. Night-time scenes of Cyril creeping into the room and unwrapping the 'dimensional portal thingy' were recorded, followed by the sequence of Madge also discovering the strange present leading to another world.

Sneak peak at Doctor Who's festive sidekick wrote Graham Henry of the *Western Mail* on Friday 16 September as photographs



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Connections: Riding the wave

► Madge indicates that she knows of radar; the detection of objects, their speed and trajectory by radio waves had been named RADAR (Radio Detection and Ranging) by the US Navy in 1940, while research work in the UK had been named RDF (Range and Direction Finding or Radio Direction Finding) by the British authorities in 1935.

of Claire Skinner and Matt Smith on location were printed, with the guest actress incorrectly identified as *Shameless* and *Silk* actress Maxine Peake. The BBC quickly corrected this error and confirmed the actress in 1940s period costume was in fact the star of *Outnumbered*. Meanwhile, a number of blue revisions were made to the script. This included dialogue between the Doctor and Lily about there being no wind in the forest and the Doctor never having seen the trees so active, plus the Doctor

apologising to Lily for the situation of her brother being in the middle of something very wrong in the forest. In the original shooting script when the baubles shrank and vanished, the Doctor had told Lucy, "There you go – tree likes you! Come on!" Originally when Cyril had entered the tower, he had been urged to ascend the stairs by the strange hissing sound from the forest outside; this was now deleted.

There were minor changes to dialogue of the Doctor and Lily entering the base of the tower and encountering the Wooden King (adding in the discussion of a honey trap), plus alterations to their entrance into the throne room (adding the Queen Bee dialogue) and stage directions clarifying how the Wooden Queen and King communicated through Cyril. The final change was an insertion for the scene of Madge saying goodbye to the Doctor which had already been recorded; this was Madge asking the Caretaker what to do if she ever required him again.

Recording at Stradey Castle on Friday 16 ran from 9.10am to 7.50pm and was again covered by the *Confidential* crew. Rehearsals



began at 8.40am, and recording kicked off in the kitchen with its lemonade tap and continued with the moving armchairs in the living room, after which this room was lit and dressed with festive décor for a stills shoot. Meanwhile, recording on the staircase saw the Doctor taking the Arwells upstairs and warning them about panthers before arriving at Mum's bedroom. The scenes of Lily and Cyril sneaking out of their bedroom at night and Lily moving along the attic corridor concluded the three days at the mansion, and Matt Smith did a quick phone interview with Colin Murray on BBC Radio 5 Live's *Kicking Off* to discuss the weekend's football. "I'm shooting the Christmas Special at the moment so it's snow every day which is mad in the middle of September," commented Smith.

A new shooting schedule was issued on Saturday 17 September, which largely affected the sequence of recording at Upper Boat. However, the major change was caused by the fact that a genuine Lancaster bomber located at an air museum had originally been pencilled in for a night shoot on Friday 7 October, but now needed to be moved to a daytime shoot on Monday 3 when the aircraft would be available (an early rejected idea



had been to build a mock-up of the cockpit at Upper Boat). The final day of the shoot had now also been moved from Saturday 8 to Sunday 9 October. The original plan for Saturday 17 September had been to shoot at Llanelli for the first part of the day on sequences featuring the Arwell family including Reg, played by Alexander Armstrong (whom casting director Andy Pryor had forgotten was already associated with an RAF character from his sketches on the BBC One sketch series *The Armstrong & Miller Show*). However, the schedule was amended so that the day's work began back at Upper Boat at 11.30am with the *Confidential* team again in attendance.

Madge in action

The scene of Madge in her cottage bedroom with the fateful telegram was recorded first in Studio 2, after which work moved onto the control room of the tripod which had been constructed in Studio 6; here solo scenes of Madge propelling the platform through the forest to the tower were recorded. Matt Smith then completed the scene in the airlock for the pre-credit sequence before heading out on location to rejoin his usual

co-stars, Karen Gillan and Arthur Darvill. The Doctor arriving at Rory and Amy's house just in time for Christmas 2013 was recorded through to 10.30pm at a house on Bute Esplanade in Cardiff, the same venue seen as the couple's new home at the end of *The God Complex* [2011 – see Volume 69] recorded back in March.

Guess Who gets a warm welcome at town club meeting reported the *South Wales Evening Post* on Monday 19 as it recounted how Matt Smith had been found enjoying a drink in the Stradey Park Hotel a few days earlier and had been persuaded to join a meeting of the town's rotary club chaired by Graham Williams.

"The night shoots are always tough but I'm enjoying myself," Matt Smith told *Doctor Who Insider*. Monday 19 September kicked off a week of night shoots for numerous exterior scenes in the alien forest. The BBC crew and the *Confidential* team travelled to Beechenhurst, a tourist area near the former Speech House colliery found amidst the Forest of Dean near Coleford in Gloucestershire; it was here that the base of the tower had been constructed for scenes to be recorded between 7pm and 3.30am. Cyril's arrival was recorded first, followed by the arrival of the Doctor and Lily, inserts of the Doctor staring at the downed tripod from the doorway, and the Doctor and Lily hurrying through the trees towards the structure. "It was a really tough shoot," Matt later told *The Guardian*, "Out in a forest, at night, and because there were children involved, some shooting schedules had to change radically, we'd often have to shoot through, no breaks – you get lunch at midnight or something."

On Tuesday 20 September, the BBC issued a press release about the as-yet untitled hour-long *Doctor Who* Christmas Special announcing that production was

Left:
Matt Smith
completes
the scenes in
the airlock.

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Right:

The Doctor escaping with a fireball literally hot on his heels.

underway and that the guest stars were Claire Skinner, Bill Bailey, Arabella Weir and Alexander Armstrong. The Doctor was to find himself 'in war-torn England embarking on a magical and mysterious adventure with a young widow and her two children'. Claire Skinner commented, "I am thrilled to be in *Doctor Who* playing Madge who is a bit of a super-mum. It's a magical part," and production was confirmed as continuing until mid-October. With this announcement made, comedian Bill Bailey was able to tweet from the end of an American tour: 'Back to Blighty to film *Doctor Who* Christmas Special.'

Airlock

The night of Tuesday 20 found the BBC Cymru team working in the harsh, dusty environment of the coal-fired generators at Uskmouth Power Station in Newport, a venue first used by the series in November 2005 for *Rise of*

the Cybermen/The Age of Steel [2006 – see Volume 52] and most recently visited for *The Girl Who Waited* [2011 – see Volume 69] in March. The crews of *Doctor Who*, *Doctor Who Confidential* and BBC Interactive donned goggles, hard hats, ear plugs and fluorescent jackets for the shoot scheduled between 3.30pm and 2.30am. The corridor leading to the airlock aboard the spaceship had been constructed by the BBC in a particularly grimy area of the power station, with Matt Smith and his stunt double Gordon Seed performing the Doctor's frantic dash, narrowly

Connections: Go to your room

- Lily and Cyril's bedroom includes a Japanese rock garden of the sort found at temples used for Zen Buddhism, the Magna Carta (the document in which the powers of the English crown were limited by King John in June 1215; a key element of *The King's Demons* [1983 – see Volume 37]), and the murder detection board game Cluedo which would not be launched by

Waddingtons of Leeds until 1949.



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avoiding a fireball. Smith was thrilled to take part in as many of the carefully timed action sequences as possible.

Further schedule changes were announced on Wednesday 21 September, mainly affecting the exterior sequence of the spacesuited Doctor being found by Madge which had originally been planned for a shoot in Bridgend on Tuesday 27 but were now put back a week to Tuesday 4 October. Wednesday night's shoot from 3.30pm to 2.30am was the first of three nights spent at the picturesque Gethin Woodland Park, a tourist spot of the Forestry Commission at Merthyr Tydfil which had already been used for location work on BBC One's *Merlin*. Two areas of Gethin Woods had been selected for use by the BBC; one because of its natural 'magical' atmosphere, and the other because harvesting of trees had recently created an open area suitable for the BBC unit to set up in. The *Confidential* team was present for recording of scenes at the portal exit which had been set up in a woodland area dressed with fake snow. Jacob Lane doubled for Maurice Cole at various times during the night, including a shot of Cyril entering the forest through the box. Most of Cyril's solo scenes were recorded first through to him seeing the bauble grow, after which the shoot completed with the arrival of the Doctor and Lily in the early hours.

The announcement of the Christmas Special fuelled various media stories such as a report by Peter Law in the



'GETHIN WOODS HAD BEEN
SELECTED BECAUSE OF
ITS NATURAL "MAGICAL"
ATMOSPHERE.'

South Wales Echo which ran a selection of photographs snapped during location work on Thursday 22 September. A shot of Smith wearing some woollen headgear was the basis of *The Sun's Time Lord Matt Smith wears a tea cosy* with a note that the actor 'has asked chiefs for a pork pie hat to go with his bow tie and tweed jacket'. Meanwhile the local paper *The Forester* ran *Look What's Landed for Dr Who Xmas Special* as it commented on the base of the tower constructed at Beechenhurst.

Recording from 6pm to 4am at Gethin Woods that night resumed with scenes of Cyril at the portal exit, and then covered his progress into another part of the forest as he followed the footprints. Scenes of Lily and the Doctor in the forest feeling the ground shaking were then recorded, along with Madge running from the appearance of the Tripod and a further scene of Cyril tracking the footprints.

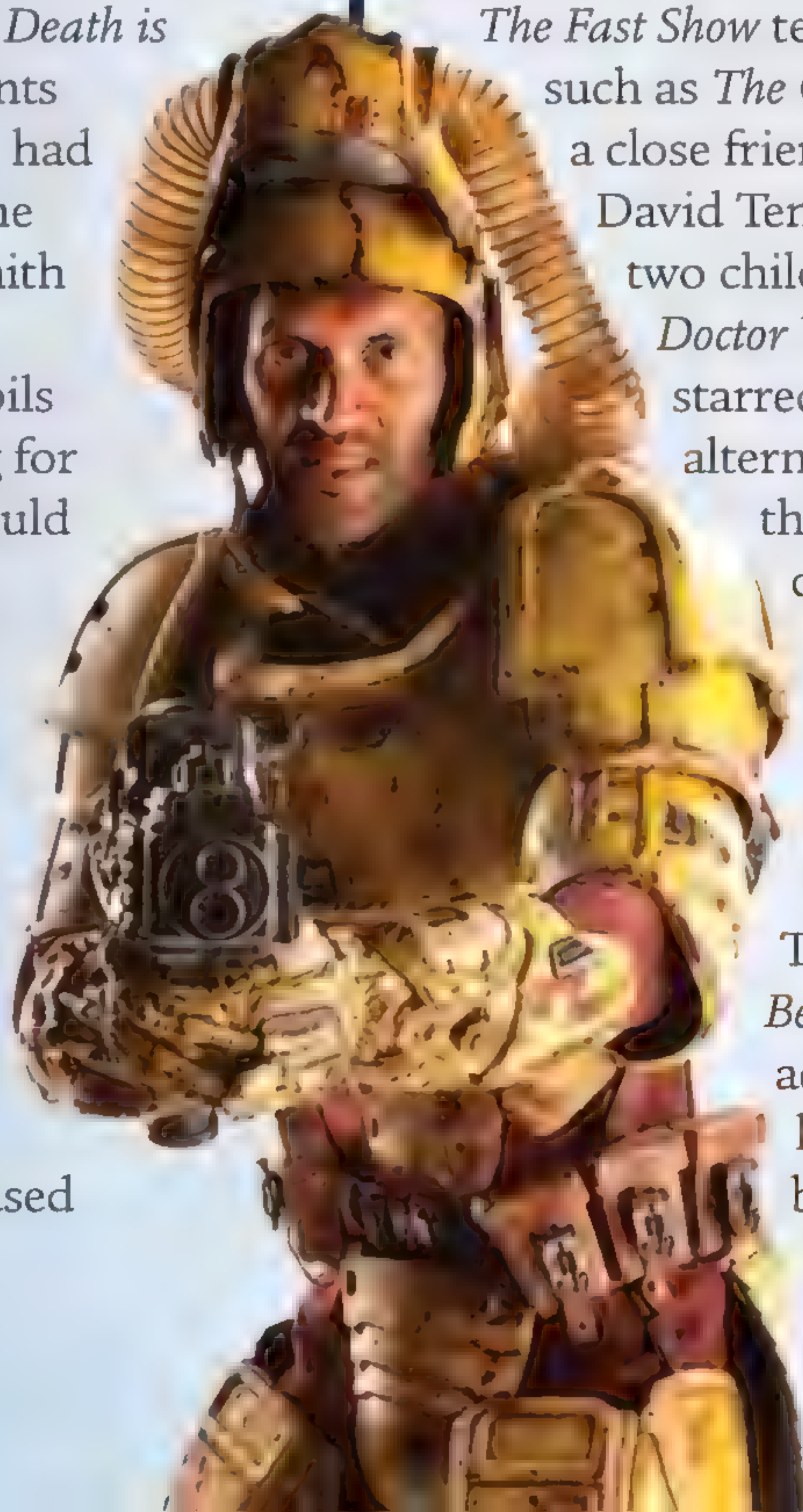
Friday 23 September found Matt Smith travelling down to Basingstoke after the night shoot to be ready for the premiere of the *Doctor Who* mini-episode *Death is the Only Answer* for the students of Oakley Junior School who had written it. While talking to the children about the series, Smith commented that it would be really useful if any of the pupils could come up with a setting for the sonic screwdriver that could work on wood. What would eventually be the new home for *Doctor Who* opened for work as the BBC One drama *Casualty* started recording at the BBC Drama Centre of Roath Lock in Cardiff. With Smith not available for work on the Christmas Special, the night of Friday 23 September at Gethin focused

on Madge's encounter with the Androzani Major team.

The *Confidential* crew was present for the shoot in the clearing from 6pm to 4am which included plate shots for shots of the tripod being driven by Madge. Numerous high-angle shots of Gethin Woods were recorded showing views from the top of the tower. Joining Claire Skinner for the night were Bill Bailey, Paul Bazely and Arabella Weir as Droxil, Ven-Garr and Billis. Bill Bailey had been a keen *Doctor Who* fan since his 1970s childhood, watching the series when it starred Jon Pertwee; an early routine which he had performed at the Comedy Store had been Dr Qui, a Belgian jazz version of Ron Grainer's famous theme tune. Bill had established himself on television with the stand-up show *Is It Bill Bailey?* and had also featured in the sitcom *Black Books* and the panel game *Never Mind the Buzzcocks*.

Actress and writer Arabella Weir had featured in *The Corner House* and *Les Girls* before finding fame as a member of BBC2's *The Fast Show* team and other comedies such as *The Creatives* and *Posh Nosh*; a close friend of her former lodger David Tennant (godfather to her two children who had visited the *Doctor Who* set before), she had starred as a comic, flatulent, alternative incarnation of the Doctor in the audio drama *Exile* from the *Doctor Who Unbound* series recorded in September 2003.

Paul Bazely was best known for playing Troy in the ITV1 series *Benidorm*. The three actors playing the harvesters were glad to be warmly dressed in



Right:
Ven-Garr
is a long way
from Benidorm!



Left:
Bill Bailey
squeezes
into his
costume for
his photoshoot.

their armoured costumes beneath which they were clad in neoprene ski suits; however, the cumbersome outfits meant that it was very awkward for the trio to be transported from the unit base to the clearing in the woods in a people carrier. “When I arrived at the set, it was quite breathtaking,” Bill told *The Daily Telegraph*. “This beautiful forest, decked out in snow – it looked amazing. And then us as forest space farmers clanging around, it was such fun. It was a juxtaposition of all that is the essence of *Doctor Who* for me.”

Driving lessons

Following the weekend, work resumed on location with another night shoot from 6.30pm to 1.30am on Monday 26 September. Only Matt Smith and Claire Skinner were required, with Claire having an early call to practise driving Mr Goldsmith’s car, a period vehicle provided by Rob Holloway of TLO Action Vehicles; performing cameos as passers-by were post-production supervisors Nerys Davies and Ceres Doyle, while the *Confidential* crew was also present to cover the 1938 sequences. With the unit based at Parc Caedelyn, recording began on Y Groes in Rhiwbina, Cardiff with Madge dropping the impact-suited angel off at what turned out to be a real police box. “We shot some scenes outside in a public space and it was

an unusual experience acting in front of huge crowds of people who had come to watch,” Skinner told BBC Publicity. “I had to drive a car down the road, which took about 500 takes, and they applauded my driving each time. It was lovely, but I hadn’t been quite ready for that.” In the early hours, the crew then moved to the nearby road of Pen-y-Dre where one of the houses featured in establishing shots of the Arwells’ cottage.

Images from the night shoot featured in media coverage the next day. *It’s a fight Christmas for Doctor Who* commented Laura Caroe of *The Sun* in a piece which drew upon the BBC press release for quotes. Similar items featured in the *Daily Mail* and from *BBC News Wales* while a set report appeared on *Wales Online*. The BBC team was then back at work at Upper Boat from 1pm to 10pm that night where the Caretaker’s special children’s bedroom had been constructed in Studio 3. Some scenes of the youngsters in their hammocks were recorded first while Claire Skinner performed a photocall as Madge at 2pm. The main scene of the Doctor revealing the amazing bedroom was then recorded, with Gordon Seed doubling Matt Smith in the Doctor’s leap into the ‘faulty’ hammock. The material with Maurice Cole – and his stand-in Alex Watkins – was cleared first, so the evening concluded with the shots of Lily and the Doctor looking in on the

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Above: Cyril encounters the Wooden Queen.

fake Cyril in his hammock, with Smith ad-libbing the line, “The old bear and duvet, eh?”

Natalie Barnes of *Doctor Who Adventures* was present for the shoot that night, along with the crew of *Doctor Who Confidential* who were in for a shock. After seven years, producer Gillane Seaborne and her team were told that *Doctor Who Confidential* was being cancelled by BBC Three. The Corporation was under financial stress and being forced to make cutbacks, and channel controller Zai Bennett had decreed that this was an area for savings since he felt that the show had run its course over six series. Consequently, the coming weekend’s edition of the behind-the-scenes show on BBC Three would bring the show to an end; the Christmas 2011 Special edition would not be completed for transmission as planned. A formal announcement about this was then made from the BBC website late on Tuesday 27.

However, the scheduled work for the *Confidential* team would continue as planned for a while, since it was hoped that a version of the programme could be completed possibly for use on a DVD release, or for screening via the BBC website or on the BBC Red Button feature. Consequently, the *Confidential* crew was

present at Upper Boat for the Wednesday 28 shoot from 10am to 9pm, along with *Doctor Who Adventures*’ Natalie Barnes. A photoshoot for *Radio Times* with Matt Smith and Maurice Cole opened the day using the children’s bedroom set from the previous day. The throne room atop the tower had been constructed adjacent to this, and here recording began with Cyril encountering the Wooden Queen. This was the first day that the Wooden Queen and King were required, and these characters were played by Paul Kasey and Spencer Wilding respectively. Paul Kasey had been a regular costumed creature performer on the series, while tall actor Spencer had appeared as the Minotaur in *The God Complex* several months earlier. Choreographer Ailsa Berk was on hand to rehearse the movement of the wooden figures, with the costumes created by Millennium FX after extensive discussion with Neill Gorton; Reza Karim, Jessie Hinton, Adrian Parish and Bethan Kate Harris of Millennium supervised the strange fantasy outfits worn by Kasey and Wilding. While Smith was busy with the *Radio Times* photoshoot, Cole performed more scenes at the base of the tower – a set built in Studio 2 – where he encountered the Wooden King, followed by other scenes at ground level of the Doctor realising that the seated figure was alive Madge staggering in from the lethal rain, and the Wooden King arising from his throne.

Meanwhile, the cancellation of *Doctor Who Confidential* had hit the press, with a feature from Patrick Foster of *The Guardian* in which the BBC was forced to release a comment about focusing on “original British commissions, unique to the channel”. A piece about the Christmas Special and Claire Skinner’s involvement appeared in *Metro* along with some location shots from the start of the week.

Festive PR

The main promotional day for the Christmas Special was Thursday 29 September, where alongside recording at Upper Boat from 9am to 9pm, a major press visit had been scheduled by Premier PR with representatives arriving at the Blue Box Café from *Radio Times*, *Total TV Guide*/*TV Choice*, *TV & Satellite Week*, *What's On TV*, *TV Times*, *Daily Star*, *The Sun*, *Daily Express*, *Total Film*, *SFX* and also Benjamin Cook of *Doctor Who Magazine* and personnel from BBC Worldwide. Also, not only were the teams from *Confidential* and BBC Interactive present, but two units were recording on the sound stages. The reason for this day being selected was that all the major guest stars would be available to speak to the press; the three harvesters would return to conclude their sequences, and joining the cast would be Alexander

Armstrong, who was playing Reg Arwell.

Alexander was best known for his comedy partnership with Ben Miller which had begun during their time in the Footlights club at Cambridge University; this had led to the series *Armstrong & Miller* and *The Armstrong & Miller Show* while Alexander had hosted series such as *Don't Call Me Stupid* and *Pointless*. Since 2006, he had also recorded the voice of Mr Smith, the Xylok computer in the *Doctor Who* spin-off *The Sarah Jane Adventures*; this had never taken him beyond the confines of a dubbing cubicle in Soho, London, but meant that he had been heard in crossover sequences in the *Doctor Who* story *The Stolen Earth/Journey's End* [2008 –

Connections: Hat people

► The Doctor's obsession with hats continues when he claims to the forest that he looks good in a hat and he recalls how Jabe, one of the Forest of Cheem, had fancied him in *The End of the World* [2005 – see Volume 48].



Below:
Bomber
Armstrong.





Above:
"Did you see
the man fall
out of the sky?"

see Volume 60]. "It's something I've always wanted to be in and there really isn't another show like *Doctor Who*," Armstrong told BBC Publicity. "The heritage of it is amazing... I mean my *Doctor Who* when I was young was Tom Baker. I loved Tom Baker, everyone did, but the Doctor these days has taken on a sort of rock-star status."

His character, Reg Arwell, was an RAF pilot similar to one of the comedy creations which Armstrong played in his BBC Two sketch show, although the actor told the *Radio Times*, "I'm keen that he shouldn't be a carbon copy of *The Armstrong & Miller Show* pilot." The first scene recorded by the main unit was in the living room of the Arwells' cottage in Studio 6, covering Madge telling Cyril that she had found an injured spaceman. Photographs of Cole and Earl were then

taken by the art department to act as set dressing for later scenes, after which Cole, Earl and Armstrong went to join the second unit. Claire Skinner remained with the main unit and completed her scenes in the tripod control room which featured Droxil and his crew; by now, Bill,

Arabella and Paul had taken part in a photocall in costume at 11am... and were discovering that while their Androzani armour had been warm on location, it was sweltering inside the studio. Meanwhile, the scene of the Doctor looking out at the fallen tripod was completed by the second unit helmed by producer Marcus Wilson at the base of the tower in Studio 2 before the flashback of Reg playing with his children was recorded outside the sound stages. The second unit then continued work on the set of the tower representing the spiral steps constructed in Studio 3; the scenes with first Cyril and then the Doctor and Lily were recorded through the evening.

Industrial action

Despite a one-day strike at BBC Wales by members of the BECTU union protesting against redundancies in the news department, recording on *Doctor Who* was largely unaffected on Friday 30 September. The main unit started recording at 9am in Studio 3's throne room set with the crowning of Cyril by the Wooden Queen and the start of the acid rain storm; from 10am, a second camera also recorded an effects shot of the Wooden King against greenscreen which would later form the image seen in the bauble. Recording was scheduled to wrap at 8pm, concluding work for the week.

After a day off, production resumed on Sunday 2 October at Upper Boat with the *Confidential* team still on hand. Recording from 8am to 7pm in the throne room set covered the key sequence of the top of the tower being piloted through the time vortex by Madge as her memories played out. This major effects scene saw a team from The Mill present to supervise post-production requirements. That evening, the cast and crew who were

Connections: Time and relatives

- The Doctor claims not to have any family, although he had mentioned them in *The Tomb of the Cybermen* [1967 - see Volume 10].



"I'M KEEN THAT
REG SHOULDN'T BE
A CARBON COPY OF
THE ARMSTRONG & MILLER
SHOW PILOT."

travelling to Lincolnshire for the Lancaster bomber shoot the following day departed for the east coast. Meanwhile, Arthur Darvill had attended the Showmasters Entertainment and Media Show in London on Saturday 1 October and gave his last performance at the Globe Theatre in *Doctor Faustus* on Sunday 2 October.

A further shooting schedule was issued on Monday 3 October, with a second unit now added to record pick-up shots on Thursday 6. On Monday 3, the BBC team was due to record at the Lincolnshire Aviation Heritage Centre in East Kirkby from 12.30pm to 11.30pm, with the special shoot also attended by *Doctor Who Confidential*. This location was a genuine RAF Lancaster bomber airfield used during the war, now forming a private museum established by two local farming brothers as a memorial to their brother who had died in a bombing raid over Germany in 1944. In September 1983 they purchased NX611 – nicknamed ‘Just Jane’ – a Lancaster built at Longbridge in April 1945; although planned to serve in the Far East, the aircraft never went into service for the RAF during the war and was placed in storage, eventually being used by other organisations before being auctioned off and acquired as the centrepiece of the museum for when it opened in 1988.

Right:
Cyril in the
court of the
Wooden King
and Queen.



Alexander Armstrong rejoined the *Doctor Who* team, arriving by train from London. The shots of Reg and his co-pilot emerging from the bomber were recorded first, showing the Arwells reunited in a sequence with Matthew Humphries doubling for Matt Smith as the Doctor. The rest of the warm, bright, windy day was then devoted to the sequences of Reg and his crew in the cockpit of ‘Just Jane’ herself. “They’re very claustrophobic,” Armstrong told *Radio Times*. “By the time I’d climbed over various bulkheads to get into the compartment, I was dripping with sweat. It was roasting in there because there’s no ventilation.”

Skyfall

Having returned to Wales, Claire Skinner was required for the next night shoot in a field at Merthyr Mawr, Bridgend from 7.30pm to 12.30am on Tuesday 4 October. With *Confidential* present, rehearsals for the Doctor’s arrival from the skies in 1938 began at 5.50pm, with Gordon Seed co-ordinating the stunt work which saw Tracey Caudle standing in for Claire for shots such as Madge’s fall from her bicycle.

Back in studio on Wednesday 5 October, *Confidential* covered work in Studio 3 from 12.30pm to 10.30pm; this included the Wooden King and Queen communicating via Cyril in the throne room and also the approach of the tripod, as well as completing the scene of Lily holding the circlet. *Doctor Who Magazine*’s Ben Cook was on set, as were Spencer Wilding’s two children.

A photo session was scheduled at Upper Boat on Thursday 6 amid recording from 10.30am to 8.30pm. Work began in the attic room set for Reg joining Madge at the end of the scene where the Doctor

departed, as well as the newly added exchange between the Doctor and Madge. Matt Smith then departed for work with Marcus Wilson's second unit to record the episode's Prequel for BBC Interactive. Material with Madge transfixed by the glowing crown was recorded on the throne room set, with the cast rejoined by Matt Smith in time for take-off. Claire Skinner remained with the main unit to record the 1938 scene in the living room of the family cottage where Madge found Reg reading about the impending war. Meanwhile, the second unit began a series of cutaway shots in Studio 6 including the impact suit falling away from the spaceship, the monitor in the tripod control room (with crew members doubling for Billis and Madge), and then the scene of Smith's Doctor in the airlock for the online Prequel. Following this, other insert shots had been recorded such as the bauble growing in the forest, close-ups of the telegram in Madge's bedroom, the Wooden King ascending the stairs and then the completion of the scene with the Doctor and Lily watching the stars appear on the trees from the top of the spiral staircase.

Friday 7 October was spent back at Stradey Castle in Llanelli recording from 9.10am to 7.50pm, with Alexander Armstrong recording an interview with *Confidential* between his scenes. Exterior scenes of Madge and her children emerging from the throne room and being reunited with Reg were recorded first, after which the unit moved inside to complete the shots of Cyril staring at the huge present. Family scenes were recorded next, with the Doctor slipping away from the reunited Arwells, and then a flashback to a birthday as seen by Madge. Skinner and Armstrong then joined the second unit to record an exterior scene of Reg and Madge visiting Uncle Digby with young Harry



Thomas playing Lily as a baby, and then Reg following Madge home during their courtship. While the second unit focused on these exteriors and establishing shots of Granby House, the main unit remained indoors to complete the scenes in the main sitting room of Cyril entering the vast present and the Doctor leading Lily after her brother; Jacob Lane stood in for Maurice Cole in some shots during the day. Alexander Armstrong was massively impressed with the location, telling BBC Publicity: "We filmed in an amazing Victorian castle looking right out on the Gower Peninsular. It was absolutely stunning."

Following a day off, the shoot concluded with Day 23 on Sunday 9 October. Recording from 9am to 8pm was scheduled at Upper Boat, with both BBC Interactive and *Doctor Who Confidential* present to record their final set report; also visiting was BBC Cymru head of drama, Faith Penhale, who was Piers Wenger's successor.

Above: Matt Smith recorded a Prequel for the Christmas episode.

Connections: Chocks away!

▶ Reg flies in an Avro Lancaster bomber, one of the main bombing aircraft used by the RAF during the later stages of World War II. The Lancaster's first test flight was in January 1941 and it was introduced into regular service at the start of 1942 (ie after Christmas 1941 when this adventure is set).



Connections: Rumours of death

Amy refers to her daughter River Song telling her and Rory that the Doctor was not really killed at Lake Silencio, as seen in *The Wedding of River Song* [2011 - see page 6].



Below:
Lost in the forest... a magical Christmas encounter.

Recording started with the shots of Madge staggering into the base of the tower from the rain storm, after which the scenes in the damaged version of the throne room were recorded following the chamber's impact back on Earth. Other bridging shots in the tower were recorded, followed by the scene of Madge being


short with her children in the cottage living room in December 1941. The final scenes scheduled for the main unit were the Doctor telling a rather lame ghost story in the coal cellar in Studio 2, and then some insert shots of Madge helping the Doctor from the crater conducted in the grounds of Upper Boat. The aim was to clear Smith between 3pm and 5pm so that he could travel to the Millennium Centre in Cardiff Bay to record material for a VisitBritain tourism promotion.

It's a wrap

Meanwhile, the second unit had recorded inserts of the acid rain fall, completed the Wooden King ascending the stairs (played by Paul Kasey for this shot since Spencer Wilding was not in studio) and recorded a pick-up of Cyril peering at the footprints in the snow (Alex Watkins again stood in for Maurice on some shots that day). With recording completed, a wrap party was then held at the Wharf on Schooner Way in Cardiff from 8.30pm. Claire Skinner had relished working with the rest of the cast, commenting that Matt Smith was "thoroughly charming, good fun and has loads of energy. I've worked with Alexander Armstrong before [in *Life Begins*]... We've actually been fishing together! Bill Bailey is just completely brilliant; a really nice, natural and funny bloke. And the children as well. Maurice and Holly were just delightful, completely lovely."



Steven Moffat's script for the *Doctor Who* Christmas 2011 Prequel was issued in early October. The sequence depicted the Doctor in an explosive situation just prior to the events of the main episode as he ensured that a spaceship would not be able to attack Earth; as he arranged the vessel's – and possibly his own – destruction, he telephoned Amy aboard the TARDIS, leaving a message on the voicemail even though he knew that she was no longer travelling with him. The stage directions indicated that the Doctor was in an airlock and had assembled a 'typical haphazard Doctor lash-up'. The

material of the Doctor in the airlock was recorded in Studio 1 at Upper Boat by a second unit directed by Marcus Wilson on Thursday 6 October; two of the crew stood in for the spaceship personnel glimpsed on the walkway. The finished item ran to one minute 31 seconds, opening with a sting of the title sequence and series logo; unlike the shooting script, it did not cut back to the empty TARDIS during the Doctor's message and concluded with the vessel exploding as per the finished episode whereas the script ended with the Doctor pressing the button. 

PRODUCTION

Mon 12 Sep 11 Upper Boat Studios:

Studio 6 – Damaged Airlock/Space/
Blue Screen/Airlock

Tue 13 Sep 11 Upper Boat Studios:

Studio 6 – Granby House – Attic Room

Wed 14 Sep 11 Stradey Castle, Cwmbach

Road, Furnace, Llanelli (Granby House
– Front Entrance/Hallway/Madge's
Bedroom/Ext Granby House)

Thu 15 Sep 11 Stradey Castle (Granby
House – Main Sitting Room)

Fri 16 Sep 11 Stradey Castle (Granby
House – Kitchen/Living Room/Hallway/
Staircase/Landing/Narrow Staircase/
Madge's Bedroom/Kids' Bedroom/Attic
Corridor)

Sat 17 Sep 11 Upper Boat Studios: Studio
2 – Arwells' Cottage – Madge's Bedroom/
Studio 6 – Tripod Control Room/Airlock;
Bute Esplanade, Cardiff Bay (Amy + Rory's
House)

Mon 19 Sep 11 Beechenhurst, Speech
House Road, Broadwell, Coleford,
Gloucestershire (Tower/Tower – Base/
Forest by Tower)

Tue 20 Sep 11 Uskmouth Power Station,
West Nash Road, Newport (Spaceship/

Very Long Corridor/Airlock/Exploding
Corridor)

Wed 21 Sep 11 Gethin Woodland Area,
Merthyr Tydfil (Forest – Portal Exit)

Thu 22 Sep 11 Gethin Woodland Area
(Forest – Portal Exit/Another Part/A
Clearing/Further On)

Fri 23 Sep 11 Gethin Woodland Area
(Forest – A Clearing)

Mon 26 Sep 11 Y Groes, Rhiwbina,
Cardiff (Street Corner/Madge's Car); Pen-
y-dre, Rhiwbina, Cardiff (Arwell's Cottage)

Tue 27 Sep 11 Upper Boat Studios:
Studio 3 – Granby House – Kids' Bedroom

Wed 28 Sep 11 Upper Boat Studios:
Studio 3 – Tower – Throne Room/Studio
2 – Tower – Ground Level

Thu 29 Sep 11 Upper Boat Studios:
Studio 6 – Arwells' Cottage – Living Room/
Tripod Control Room/Studio 2 – Tower
– Ground Level/Ext – Garden/Studio 3 –
Tower – Spiral Steps/The Top

Fri 30 Sep 11 Upper Boat Studios: Studio
3 – Tower – Throne Room/Spiral Steps/
The Top

Sun 2 Oct 11 Upper Boat Studios: Studio
3 – Tower – Throne Room

Mon 3 Oct 11 Lincolnshire Aviation

Heritage Centre, East Kirkby,
Spilsby, Lincolnshire (Lancaster Bomber/
Grandby House – Grounds/Night Sky/
Cockpit)

Tue 4 Oct 11 Field, Merthyr Mawr,
Bridgend, Mid Glamorgan (Outskirts of
London/Field)

Wed 5 Oct 11 Upper Boat Studios: Studio
3 – Tower – Throne Room

Thu 6 Oct 11 Upper Boat Studios: Studio
6 – Granby House – Attic Room/Studio 3 –
Tower – Throne Room/Studio 6 – Arwells'
Cottage – Living Room/Damaged Airlock/
Tripod Control Room/ Studio 2 – Arwells'
Cottage – Forest/Madge's Bedroom/
Tower – Spiral Steps/The Top

Fri 7 Oct 11 Stradey Castle (Granby
House – Grounds/Main Sitting Room/
Living Room/Arwells' Cottage – Living
Room/Countryside)

Sun 9 Oct 11 Upper Boat Studios: Studio
2 – Tower – Ground Level/Studio 3 – Tower
– Throne Room (Damaged)/Throne Room
Stairs/Base of Throne Doom (Damaged)/
Studio 6 – Arwells' Cottage – Living Room/
Studio 2 – Granby House – Coal Cellar/Ext –
Field/Studio 2 – Tower – Spiral Steps/The
Top/Forest – Portal Exit

Post-production

Right: Cyril annoys Lily with his 'made-up' sciencel

There were a number of edits made to the episode during post-production: Originally in the opening sequence in the cottage, Lily commented to her brother, "It's not fair I have to share a room with him."

After the impact-suited Doctor assured Madge that she could go home while he stood inside the police box, Madge asked, "You sure you'll be okay – just standing around in a police box?" "I've done a surprising amount of it. Bye," he assured her as he walked into what turned out to be a plain police box. When Madge arrived home and Reg commented that she had been a long time taking home strays, his wife explained, "Just the one. Took a while to find the right... kennel."

Extended house tour

In the hallway, when the Doctor welcomed the Arwells in over the collapsed door, Madge asked, "What's wrong with the door?" "I've been repairing it," explained their host. "Repairing it?" exclaimed Madge. "It's a work in progress," admitted the Doctor, who then went on to assure them that the back door was still in operation, with the caveat, "if you put your mind to it. And there are plenty of windows if you're in a hurry." The Doctor manhandled the fallen door back into place and gave it a warning prod, saying, "Stay! Warning you!" Welcoming the trio, he then said, "Look at you all! Have you come far, well of course you have." After the Doctor agreed that he wasn't Mr Cardew, Madge asked, "Then where is he? Where's

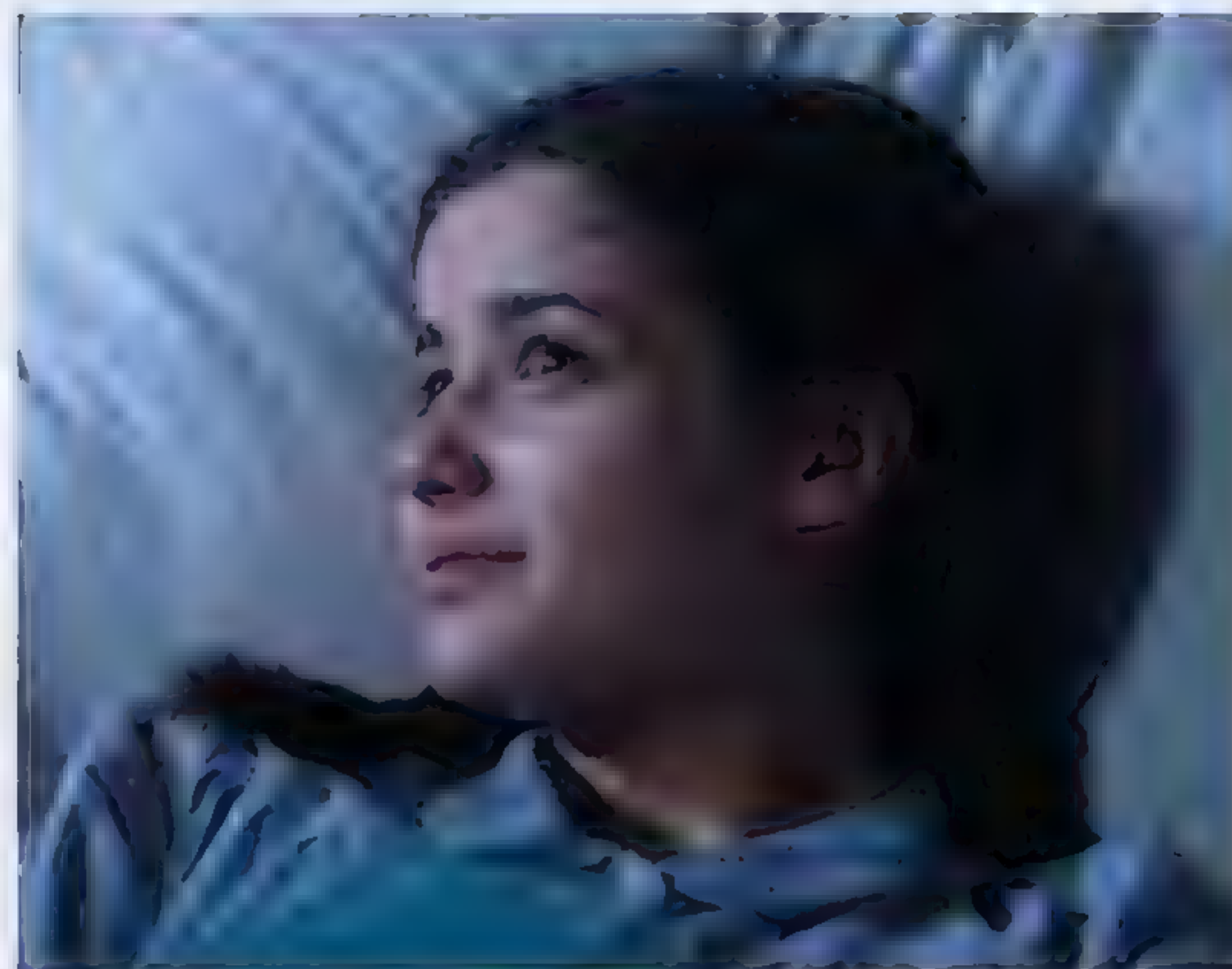


Mr Cardew?" "Gone, resigned, off to a brand-new life," explained the Doctor, "He won the lottery." "What's a lottery?" asked Cyril. "That's what he said," replied the Doctor, "You should've seen his little face. He laughed and danced and ran away with the enormous barmaid from The Frog and Lion." As the family were whisked off for their whistle-stop tour, Madge protested, "Look, sorry, we just got here..." "Now this is the hallway," continued the Doctor, oblivious to her, "not really a proper room – more like a rest between rooms. Waste of piano-space, if you ask me – but then, what isn't? This way, come on, come on."

After showing the Arwells the kitchen, the Doctor hurried them into a coal cellar. "Ghost story room," he explained. "It's a coal cellar," stated Lily. "Yeah, you could keep coal in here," agreed the Caretaker, as he pulled the door shut and plunged them into darkness. Illuminating his face from below with his sonic screwdriver, the Doctor began: "It was a dark and stormy night, and there were terrible moaning voices from all around, but it turned out they were just time echoes from a temporal rift and I was able to turn them off with

"IT WAS A DARK AND STORMY NIGHT,
AND THERE WERE TERRIBLE MOANING
VOICES FROM ALL AROUND..."

Right:
The kids in their
hammocks.



my sonic screwdriver – sorry, I have kind of a deflating effect on ghost stories.” He opened the door and urged, “Come on, come on!” Back in the hallway, when the Doctor commented that the staircase had broken down so they would have to walk up, Madge originally asked, “What else would you do with a staircase?”

When Cyril lay awake in his hammock, he originally told his sister, “I can’t sleep, I’m too excited, can you sleep? Lily?” and when he asked her what she thought the mysterious present was, she replied, “Hush.” This scene was combined with the next short scene in the children’s bedroom, omitting Cyril suggesting, “We could just sneak down and have a look. Like we did last year.”

In the attic, when Lily asked the Doctor who he really was before the alarm went off, the Doctor replied, “The Caretaker. The taker of cares – I like that, I might keep it. Or is it a bit smug?”

As the Doctor looked at the bauble and pondered what it was up to, the Doctor saw his own reflection revolve out of sight and be replaced by another, thin, solemn, unblinking wooden face. This startled the Doctor. Later after Cyril had entered the tower, the Doctor and Lily hurried through the forest with Lily asking, “Is he in danger? Really in danger – Cyril?” “Yes!

No! Maybe!” answered the Doctor as the girl asked him why he had brought them to this place.

Originally, the booming voice which addressed Madge when she saw the Tripod initially instructed her, “Please remain exactly where you are, place any weapons on the ground in front of you.” When Billis commented to Droxil that she thought Madge was a time-traveller, she originally added, “I’m picking up temporal displacement markers all over the grid.”

At the base of the tower, when the Doctor suggested that he and Lily should follow Cyril inside, the girl asked him, “Are you completely mad?” “Oh, absolutely!” agreed the Doctor, “I did a quiz in a magazine once – I was off the scale.”

As Droxil interrogated the sobbing Madge in the clearing, he said, “You’re from another time zone, I need to know when!” After Droxil told Billis to shut up, he said to Madge, “Listen to me. We’re going to stop pointing the guns at you, okay? Do you understand? We are lowering our guns.” When Madge pulled her gun on the Harvesters, she asked Droxil, “I take it you’re the commanding officer.” “Well... yes,” admitted Droxil, totally thrown. After Madge informed the trio coldly that she was looking for her children, Ven-Garr just burst into tears while the moved Billis

snapped to attention and saluted Madge: "Ma'am!" "Thank you," said Madge politely as Droxil looked despairingly at the behaviour of his team and sighed, "Worst. Military engagement. EVER."

Inside the Tripod, when Billis explained that the cockpit drove the platform, she added, "This is a class 4 forest walker." "But why? Why would you need such a thing... what is this place?" asked Madge. After Billis suggested a scan for lifeforms, she added, "We should check..." "What does that mean?" asked Madge, "Does that mean you can find them?" "Yes," agreed Billis, "We have... special finding machinery. It can sort of..." After the handcuffed Droxil commented that anyone still out in the forest in five minutes would burn, Madge turned on Billis at the scanner who said, "I'm looking. I'll find them, I promise." Unnoticed, Droxil glanced over at Ven-Garr and flicked his eyes to the console. Ven-Garr gave a barely perceptible nod, moved his weight slightly, and pressed a button beneath the console...

The forest is afraid

When the Wooden Queen and King channelled themselves through Cyril, the boy continued, "The forest. The whole forest, it's... afraid." "What's it afraid of?" queried the Doctor. "Ask it. Ask it in your mind. Don't worry, it'll work." Cyril frowned and concentrated as the wooden figures started to move. Cyril then continued, "The men. The men and the metal. The... harvesting." "Harvesting?" asked the Doctor. "The trees... harvesting the trees," explained Cyril, to the Doctor's horror.

In the Tripod, when Billis indicated that she had picked up life signs half a mile

away, she originally added, "Reading's ghosting, but I think there's three. Two of them could be children – hang on, I'll try and boost the grid..." "Can we go to them?" asked Madge urgently. After Billis explained that she wasn't trained to drive the platform, Madge retorted, "It's wartime – women work!" Following Billis' comment that operating the Tripod took years of training, there was an alarm sound and a voice crackled over the speakers: "Platform 12, this is the mothership – we have received your distress call, prepare for beam-out."

Back in the throne room, the next scene continued with the Doctor's reaction to the news. "And they're harvesting it?" he ruminated as he paced furiously. Moving to the window he looked out at the forest and the stars, commenting, "Oh, you're a vicious little species, aren't you – and I keep saving you. No wonder nobody likes me!"

Below:
Madge: on
the trail of
her children.





Above:
"Caretaker,
look!"

"But what are they doing?" asked Lily as she joined the Doctor. After Cyril revealed that the trees were evacuating, his sister asked, "How can trees evacuate?" "Make like a forest, and leave?" quipped the Doctor, laughing at his own joke, and then slapping the back of his hand while saying in a Scottish accent, "Shut up, Doctor," and explaining to Lily, "Sorry – I have to scold myself in a Scottish accent, it's hard-wired now." After Cyril spoke of the rain that burns, Lily asked, "Burning rain – how can rain burn?" "I dunno," replied the Doctor as he paced, "Burnily. Burnily rainily – stop me if I'm blinding you with science. Okay, trees can't evacuate, but their life-force can. Question is, what does life-force travel in? Answer – a living thing." As the Doctor used his sonic on the circlet, Lily asked, "Is that a crown? Have they made him King of the Forest, or something?" After the Doctor explained about the relay

making Cyril a lifeboat, Lily said, "That doesn't make any sense." "The departing souls of intelligent trees are trying to hitch a ride inside your brother, in a forest, in a box, in a sitting room – it's a bit late to start making sense!" Explaining to the frightened girl, the Doctor began, "Those stars. They're not stars. Well they are stars." "Really not helping..." said Lily. After the forest voice told the Doctor that his coming was foretold, the Doctor originally told the King and Queen, "Oh shut up, no it wasn't." "Has his voice broken?" asked Lily. When the voice said that it waited and they came, the Doctor retorted, "Well if you wait long enough, someone always comes. Stuff happens all by itself, don't go building churches." After the forest voice said that Cyril was weak and it could not live in him, the Doctor originally observed, "You'd burn him alive – and I won't let you do that." After the Doctor maintained that he was not weak, he originally added, "Come to Daddy now." After Lily picked up the circlet and said it felt tingly, she asked, "Why does it shine?" "Drop it. Please, just put it down," urged the Doctor as the Queen advanced on Lily and spoke through her. "Lily, I need you to put that down," insisted the Doctor, and after she had complied, Lily said, "I don't think I am very strong." "You just saved my life," replied the Doctor, "I don't think I agree." As the Doctor saw the first drops of acid rain on the window, Lily said, "Caretaker, we have to go back through the forest, we have to return to the sitting room. We're going now, aren't we?" When the Doctor replied that he didn't think they were, she asked, "Why not? Because it's raining?" After the Doctor pointed out the acid rain, Lily asked, "What does that mean?" "It means we wouldn't get 20 feet," replied the Time Lord. "Lily, what's he saying?" asked Cyril.

In the Tripod, when Madge heard Lily telling her brother that Mummy always came for them, Cyril asked “When is she coming?” “Soon,” assured Lily, “She never takes long, you know Mother.” Back in the throne room, Cyril asked, “So we just have to wait for Mummy, don’t we?” “Might be better if we made a move before then...” suggested the Doctor. “No,” replied Cyril folding his arms stubbornly, “I’m not going til Mummy’s here. And she’s coming – isn’t she, Lily?” Lily glanced at the Doctor who stepped over to him and spoke to him. When the Androzani Harvester appeared and the Doctor thought he recognised the driving, Cyril joined the others at the window and asked, “What’s happening?” “Madge has entered the forest,” grinned the Doctor.

When Madge could see the Doctor waving in the window of the tower, the Doctor called out, “Hello! Brilliant work, excellent driving, hello!” After the Doctor raced off down the stairs following the crash of the Tripod, Cyril asked “Mummy?” When Madge entered the throne room and saw the beautiful circlet, Lily warned, “Mother, you have to come here, you have to stay away...” At ground level, as the Doctor saw the stars start to move he heard Lily calling, “Caretaker! Come quickly!” and spun around to see her on the stairs.

Where in space?

After the sphere atop the tower had taken off and gone into space, the Doctor, Lily and Cyril looked out of a porthole. “Where are we?” asked Cyril. “What do you think of that, Cyril?” asked the Doctor. “Actual, real...” “I know it’s space,” interrupted Cyril, “which bit?” “Good question,” agreed the Doctor.

Following Reg being reunited with his family in the grounds of Granby House,

the co-pilot popped his head out of the Lancaster and asked, “Sir? What, in fact, is happening?” “Oh, everything’s fine, don’t worry,” assured Reg, “Tell Anderson we’ve made it back for Christmas.” “Yes, sir,” replied the co-pilot, disappearing back inside the plane.

During October, initial edits of *The Doctor, the Widow and the Wardrobe* were produced by the end of the month. The opening title sequence was revised to give star billing to only Matt Smith and Claire Skinner; however, in the closing credits, second and third billing was given to Karen Gillan and Arthur Darvill as with other episodes.

The orchestral score for the episode, composed by Murray Gold, was recorded by the National Orchestra of Wales at Hoddinott Hall in Cardiff on Friday 18 November; in all, 57 cues comprising 45 minutes of music were recorded for the Special with Jeremy Holland-Smith deputising as conductor for his friend Ben Foster who was away on tour. That evening, the festive trailer revealed the title of the Christmas Special to BBC One viewers: *The Doctor, the Widow and the Wardrobe*. ■

Below:
Top of
the tower!



Publicity

▶ With production on *Doctor Who* completed, Matt Smith returned to the USA where he attended the Spike TV Scream Awards at Universal Studios, California on Saturday 15 October; Smith had been nominated for the category of 'Best Science Fiction Actor' alongside the likes of Daniel Craig and Harrison Ford, and won the title, being presented with his accolade by Paul Wesley of *The Vampire Diaries*. "It's groovy to be here and win this award. Nuff love. Have fun!" said Smith at the ceremony, which was televised by Spike TV on Tuesday 18 October. Smith also recorded another appearance on *The Late Late Show with Craig Ferguson*; broadcast on Monday 17 October, this promoted the forthcoming commercial release of the 2011 series of *Doctor Who* along with a clip from *The Wedding of River Song*.

While Smith was in the USA, Karen Gillan opened on London's stage playing Shirley in John Osborne's 1968 play *Inadmissible Evidence* at the

Donmar Warehouse on Tuesday 18 October. Smith flew back to London on Friday 21, and speaking to the US TV channel VH commented, "I've got another year of *Doctor Who* but then I'm certainly going to come and give it a shot. I'd like to hang out in LA." This prompted the story *Doctor Who actor Matt Smith's LA bid* in *The Sun* on Saturday 22. Next day, Bill Bailey appeared on BBC Two's *Something for the Weekend* but indicated that he had been "sworn to secrecy" when questioned over his forthcoming *Doctor Who* appearance.

▶ On Sunday 23 October, Steven Moffat attended the première of the movie *The Adventures of Tintin: The Secret of the Unicorn*, which he had scripted back in 2007 prior to taking over as executive producer on *Doctor Who*. His comments about BBC Three's decision to drop *Doctor Who Confidential* in *Doctor Who Magazine* were picked up by the press and fuelled the story *Doctor Who chief blasts the BBC* in *The Sun* on Tuesday 25 October. ITV1's *Daybreak* ran an item on the *Doctor Who* collection of Peter Trott from Tonbridge on Wednesday 26, and the collector also featured on that evening's edition of *Meridian Tonight*. Meanwhile that day, Matt Smith and Karen Gillan had donned festive sweaters to record their material for a major BBC One Christmas campaign – an all-star rendition of the song *Consider Yourself* from the musical

Below:

A bowler-hatted Smith joins Craig Ferguson on his talk show,



Oliver!. Directed by Ben Winston at a studio in Acton, West London, Matt and Karen recorded a shot of themselves playing the game Twister with a Cyberman in the late morning and then at the end of the day joined in a rendition of the main song with Sir Bruce Forsyth. Meanwhile in Cardiff, on Tuesday 25 and Wednesday 26, Arthur Darvill recorded an appearance as legendary musician Keith Moon for the BBC Radio 4 play *Burning Both Ends*.

► *Daybreak* featured *Doctor Who* again on Friday 28 October, this time with a report from Steve Hargrave who visited London's *Doctor Who* Experience for a lesson in how to walk like a scarecrow from Ailsa Berk. Interviewed on Graham Norton's BBC Radio 2 show from 11.30pm on Saturday 29, Karen Gillan was evasive when asked about how long she would remain on *Doctor Who*; "The time will come where Amy and Rory have to leave and that will make me really sad," she commented, explaining that *Doctor Who* survived on change. Of the Christmas Special she said, "It is really Christmassy. It could be even more Christmassy [than last year's]."

► Steven Moffat and fellow writer/executive producer Mark Gatiss signed *Sherlock Holmes* books at Waterstones in Piccadilly on the afternoon of Wednesday 2 November to promote their BBC One series. *Doctor Who* was then the subject of a hidden-camera prank on CBBC's *Sam & Mark's Big Friday Wind-Up* on Friday 4. In this, young victims Alice, Rowan

and George were shown 'the future of *Doctor Who*' by a fake producer; having sworn the *Doctor Who* oath ("Go Gallifrey Go!") they were told that when Matt Smith left for Hollywood, the Doctor would regenerate into music producer Simon Cowell and fight a new monster (the heads of pop stars John and Edward Grimes on the body of an Axon) using a sonic sock, a sonic sponge and a sonic toilet roll. After thinking they had wrecked a mind-reading NASA robot, the children were told, "You've Been Smarked!"

► Arthur Darvill attended the Hurricane *Who* convention in Orlando over the weekend of Saturday 5 and Sunday 6 November. The story *Woods Kick Up a Storm for Doctor Who* appeared in *Landscaping News* on Monday 7 November, covering the recording of the Christmas Special at Gethin Woods. The same day, BBC America invited fans of *Doctor Who* to record their wittiest answers to a series of questions about the series (eg "Would you rather go sleigh-riding with a Dalek or make snow angels with an Ood?") and possibly find themselves featured in the forthcoming special *Doctor Who: Best of the Christmas Specials*. The video posing the questions featured Nerdist podcast host Chris Hardwick, *Pop Candy* editor Whitney Matheson, comedy actor Scott Adsit and comedy musician Reggie Watts.



Above:
A new *Doctor Who* monster – as proposed by Sam & Mark's *Big Friday Wind-Up*.

Right:

The Doctor helps raise money for Children in Need.

► BBC Worldwide to stage first official *Doctor Who* convention announced the Corporation's commercial arm on Friday 11 November. The event was to take place at the Millennium Centre in Cardiff over Saturday 24 and Sunday 25 March 2012, with only 1,500 tickets available for a series of events aimed at the adult fan base. Guests initially announced included Matt Smith, Steven Moffat, Marcus Wilson, special effects supervisor Danny Hargreaves, production designer Michael Pickwoad and the Millennium FX team. Tickets were to go on sale at £99 per day on Monday 14 November, and Moffat commented, "A whole weekend dedicated to all things *Doctor Who*, brilliant! If you want to get under the skin of *Doctor Who* this is an unmissable event!"

► Monday 14 November also saw *Doctor Who* hit the news again when Adam Dawtrey's article *Yates to direct bigscreen Doctor Who* appeared in the American trade paper *Variety*. The piece carried quotes from David Yates – who had directed the last four *Harry Potter* films – in which the director indicated that he was working with Jane Tranter of BBC Worldwide Productions in Los Angeles.

► As the media leapt on the story, BBC Worldwide Productions emphasised that there was no script, no crew and no casting confirmed on any *Doctor Who* movie project. On Tuesday 15 November, CBBC's *Newsround* ran a piece on the movie project inviting comments from young viewers, and many of the tabloids ran similar pieces of speculation.



► The first image from the Christmas Special was released on Wednesday 16 November and depicted the running Doctor silhouetted by the fireball from the pre-credits sequence; that afternoon, Matt recorded an 'in character' piece as the Doctor for that Friday's *Children in Need* telethon which would include the trailer for the Christmas episode. On Thursday 17, DJ Gemma Cairney included a spoof report on the *Doctor Who* movie at 2.10pm on her Radio 1 Xtra programme, suggesting that Hagrid from the *Harry Potter* films or Alex Reid could play the Doctor, Dobby or John and Edward could be the Daleks, Matt Smith could direct and the assistant could be Catherine Tate.

- ▶ Three Doctors attended Steven Moffat's 50th birthday party at London's Century Club on Saturday 19 November: Matt Smith, David Tennant and Peter Davison. Karen Gillan then appeared at the *Evening Standard* Theatre Awards on Sunday 20 November, presenting the award for Best Design. Meanwhile, Tom Lamont of *The Observer* launched into another speculative piece about the prospective *Doctor Who* movie noting that bookmakers William Hill had David Morrissey as the favourite to play the lead role, followed by Chiwetel Ejiofor.
- ▶ Monday 21 November was a big publicity day for the 2|entertain release of *Doctor Who: The Complete Sixth Series* on both DVD and Blu-ray formats. At 8am, a photocall of the TARDIS was performed at the Westfield Stratford City shopping centre where a special event was scheduled later that day. At 9am, Matt Smith joined presenters Bill Turnbull and Sian Williams (who had briefly featured as themselves in *The Wedding of River Song*) on BBC One's *Breakfast*; along with clips from *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] and *Children in Need*, Matt discussed Moffat's birthday party, work on the series and explained of *Doctor Who*'s future, "We shoot another 14 starting in February. A whole series and a Christmas Special... and going into the 50th anniversary!"
- ▶ Smith then travelled to BBC Radio 1 and met up with Karen Gillan before doing a phone interview with *Drum Media* to promote the Australian DVD release. At 10.40am, Smith and Gillan

went live on Fearne Cotton's show on Radio 1 (and on the station's webcam), discussing guests from *Doctor Who* and being confused by discussion about the rumoured movie. ("I have absolutely no idea what it's about," said Matt, "we read it in the paper.")

- ▶ Speaking of the Christmas Special, Matt promised, "Lots of snow... It has a magic and etherealness that you want from *Doctor Who* at Christmas." At 11.30am, Matt and Karen pre-recorded an interview with Steve Wright for his Radio 2 afternoon show; Matt correctly identified a clip from *The Wedding of River Song* and promised of the next series, "It's the 50th anniversary of the show, so we're going to try to make it the biggest year that *Doctor Who*'s ever seen!"
- ▶ Although planned for transmission on Tuesday, the recording was brought forward and aired Monday afternoon at 3.40pm. From 1.30pm to 3pm, Smith and Gillan joined Arthur Darvill at the Westfield Stratford City branch of HMV to sign copies of *The Complete Sixth Series* for the 250 shoppers who had managed to get special wristbands. Smith then recorded



Left: Smith, Gillan and Darvill promote the launch of *The Complete Sixth Series* DVD.

material for the BBC's YouTube channel and the official *Doctor Who* Facebook page, and rejoined his colleagues in the shopping centre's gallery area just after 4pm for a half-hour Q&A session with DJ – and devout *Doctor Who* fan – Jo Whiley which was streamed live by BBC Worldwide. The three actors discussed their work on the show and emphasised the special scenes included on the DVD, while Matt recalled the recording at the power station for the Christmas Special. Of the 2012 series, Matt said, "I heard the pitch for next year from Moffat about a month ago, and was salivating. And he pitches it in the best way... he does it with such Steven Moffat enthusiasm and wit and intelligence ... that's one of the most exciting parts."

More new images from *The Doctor, the Widow and the Wardrobe* were released by the BBC on Tuesday 22 November, and on Wednesday 23 Smith recorded a tribute to the late Elisabeth Sladen for a DVD release of *The Sarah Jane Adventures*. On Thursday 24 and Friday 25 November, Arthur Darvill performed his own music at a reading of the play *I Heart Peterborough* at the Key Theatre, Peterborough. Friday 25 also saw the release of the BBC One festive trailer, complete with Twister-playing *Doctor Who* stars. Gillan's last performance in *Inadmissible Evidence* took place on Saturday 26 and she managed to join Matt Smith and Piers Wenger for a meal with David Walliams (who had guest-starred in *The God Complex*). Saturday 26

Below:
In a twist!
A moment
from BBC One's
Christmas
trailer.

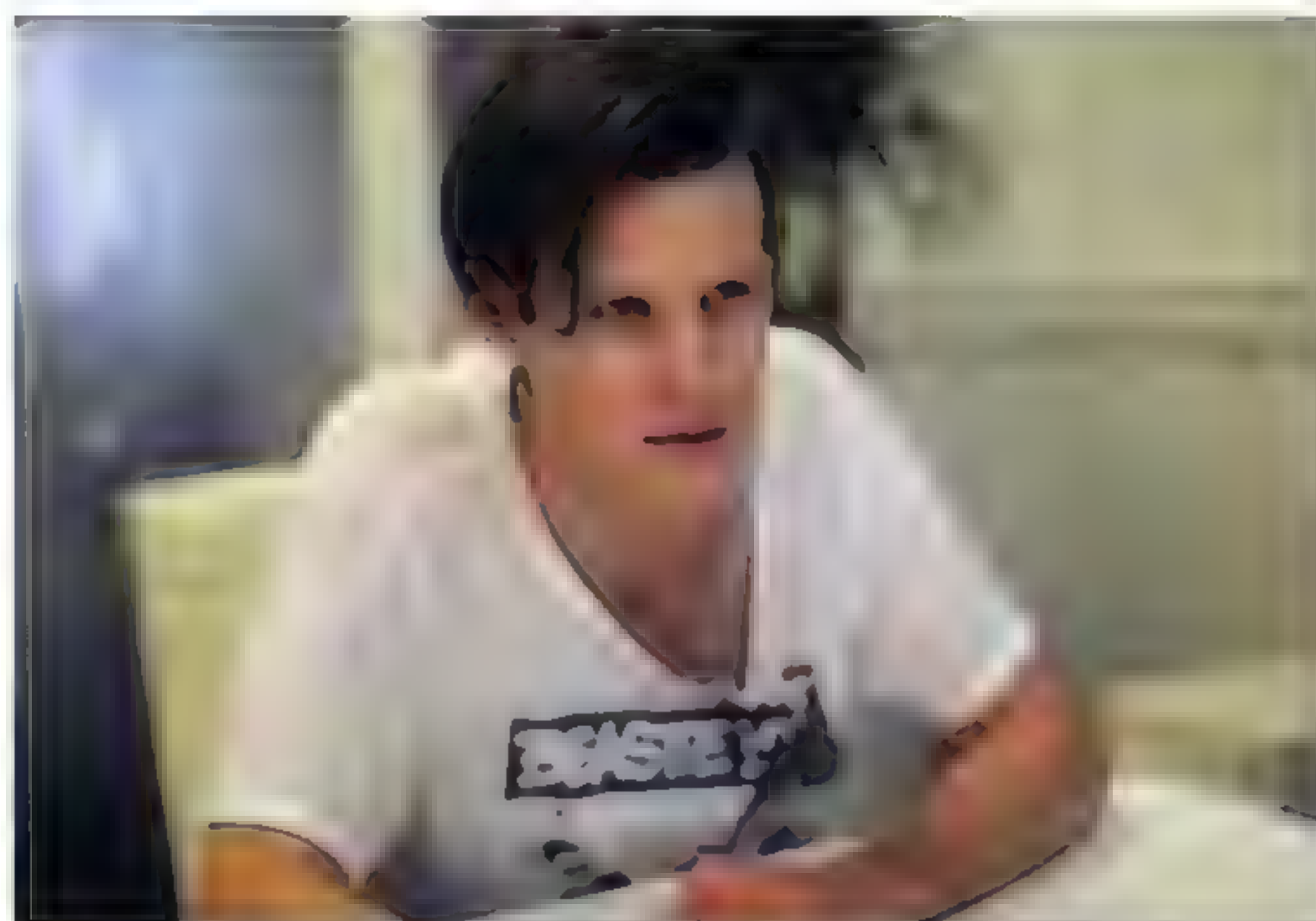


also saw the early publication of the *Radio Times* for 3-9 December 2011; the cover depicted the Doctor, Cyril and Lily in the snowy forest with the Doctor placing his finger to his lips to signal the *Secrets of Christmas*. Inside, Matt Smith, Alexander Armstrong, Bill Bailey and Arabella Weir spoke to Claire Webb about the forthcoming Special in a two-page spread.

- ▶ *Doctor Who's Christmas Confidential* canned was Colin Robertson's story in *The Sun* on Tuesday 29 November which cited an alleged sum of £50,000 as being wasted by scrapping the show while a BBC spokesman commented, "While *Doctor Who Confidential* has been decommissioned, all existing episodes will be shown. But there is no Christmas Special."
- ▶ *The Skegness Standard* ran the article *Doctor Who Christmas Special role for Lincolnshire Aviation Heritage Centre* on Wednesday 30 with comments from the local museum's general manager Andrew Panton about the secrecy surrounding the shoot: "All we knew was that the BBC would be doing some filming at the centre, but we didn't know what. They were quite reluctant to tell us in advance because if the public knew that *Doctor Who* was filming here there'd be a huge influx of people coming onto the site."
- ▶ Wednesday 30 November found *Doctor Who* writers such as Steven Moffat, Mark Gatiss, Tom MacRae and Gareth Roberts signing *Doctor Who: The Brilliant Book 2012* at Forbidden Planet's London Megastore at 6pm,

and Steven Moffat commenting of the forthcoming Special, "I think you can expect to cry your eyes out for 20 minutes solid. What else would you expect to do on Christmas Day?"

- ▶ Meanwhile, a flustered David Yates was caught on the hop at the BAFTA Britannia Awards in Los Angeles, telling MTV that any production on a *Doctor Who* movie was still a very long way away. On Twitter, Steven Moffat commented, 'To clarify: any *Doctor Who* movie would be made by the BBC team, star the current TV Doctor and certainly NOT be a Hollywood reboot. David Yates, great director, was speaking off the cuff, on a red carpet. You've seen the rubbish I talk when I'm cornered.'
- ▶ As with previous years, the BBC *Doctor Who* website ran a daily *Adventure Calendar* from the start of December, kicking off with a new edition of the Game of Rassilon devoted to the forthcoming Christmas Special. Friday 2 December then presented a video from Matt Smith in which he described *The Doctor, the Widow and the Wardrobe* as "Tim Burtonesque" and "quite character-driven for *Doctor Who*".

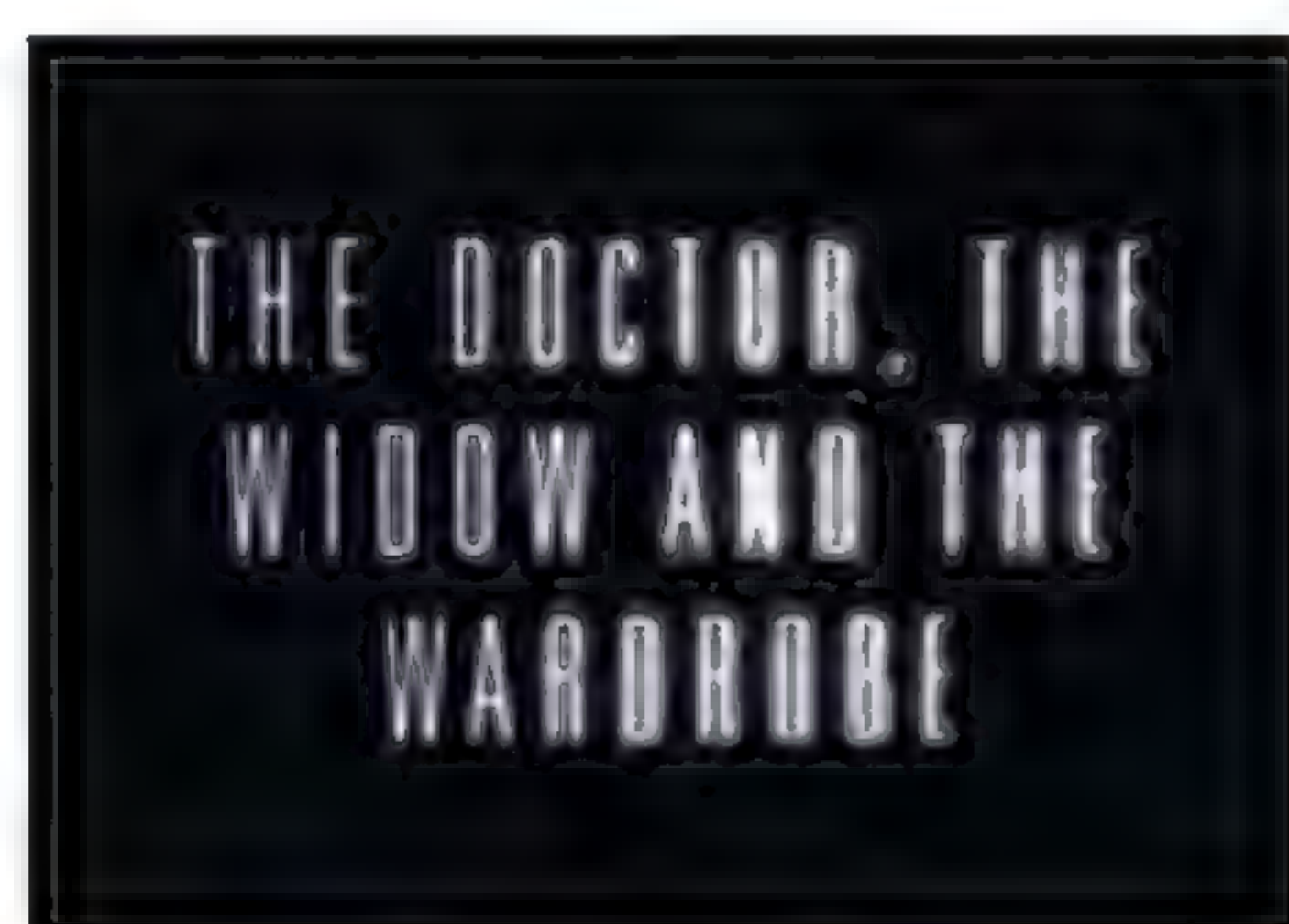


Left: Matt Smith discusses *The Doctor, the Widow and the Wardrobe* for the BBC's *Doctor Who* website.

► Meanwhile, Steven Moffat had issued a formal statement about the proposed movie which formed the basis of *The Sun's Who's Who in the Doctor Who movie* on Friday 2 December; "There are no developed plans for a *Doctor Who* movie at the moment... if and when the movie happens it will need to star television's Doctor Who – and there's only ever one of those at a time."

► More festive images from the Christmas Special were offered by the *Adventure Calendar* on Saturday 3, while Matt Smith's video for the VisitBritain campaign was also released. *The Guardian* also carried an extensive interview with Matt Smith conducted by Euan Ferguson under the title *Lord of Misrule*.

Below:
The Prequel
scene is
unveiled.



► Christmas cards were offered for download by the *Adventure Calendar* on Sunday 4 December, and later that day BBC Three Controller Zai Bennett appeared on BBC One's *Points of View* programme, defending criticism from viewers about his decision to cancel *Doctor Who Confidential*. When asked about the Christmas edition which had been partially completed, the controller responded: "That's absolute nonsense, there is no finished programme sitting on a shelf. That show, however, was made for lots of different people, so for DVD and for BBC Worldwide, and there was some footage, which was about 10 minutes, which will end up going online – but there's definitely not a finished show."

► Monday 5 December saw a series of jigsaw puzzles on the BBC website, while the BBC issued their press pack about *The Doctor, the Widow and the Wardrobe* with comments from Steven Moffat, Matt Smith, Claire Skinner and Alexander Armstrong. BBC One's *Blue Peter* on Monday 5 also carried a report from former *Totally Doctor Who* host Barney Harwood about the making of the special BBC Christmas trailer with glimpses of Smith and Gillan at work. The Prequel scene for the episode was then released by the BBC website on Tuesday 6 December, while BBC One also unveiled a Christmas Drama trailer featuring further clips from the Special.

► Wednesday 7 brought an interview with Bill Bailey, Arabella Weir and Paul Bazely at the series' website, and the Christmas double issue of the

Radio Times also hit the shops for the period 17-30 December; this carried a three-page promotional piece for the Special entitled *Let it snow, Let it snow, Let it snow* in which Steven Moffat wrote about the Special and Matt Smith and Maurice Cole chatted to Gareth McLean and Claire Webb about Christmas. Naturally, *The Doctor, the Widow and the Wardrobe* was one of the choices for Christmas Day with Patrick Mulkern itemising its '11 Treats of Christmas'.

► In the *TV Times*, a set report appeared from David Hollingsworth and Adrian Lobb while similar items appeared in *Total TV Guide*, *TV & Satellite Week*, *TV Choice* and *What's on TV* with plenty of quotes obtained during the press day at Upper Boat. Commenting on the cancellation of *Doctor Who Confidential* to *What's on TV*, Matt Smith said, "It's a pity as I think it's a show which can reinvent itself year on year and it's one of the biggest shows on BBC Three."

► *Burning Both Ends* with Arthur Darvill (and Sean Pertwee, the son of Jon Pertwee who had appeared as the Third Doctor between 1970 and 1974) was broadcast by Radio 4 in the Afternoon Play strand. The BBC website offered a quote generator on Thursday 8 and invited feedback on the latest prequel from online fans, while a special video of festive greetings from the likes of Karen Gillan, Danny Mays (from *Night Terrors*), Arabella Weir, Marcus Wilson, Ralf Little (from *The Gunpowder Plot*), Bill Bailey, Holly Earl, Paul Bazely, Hugh Bonneville (from *The Curse of the*

Black Spot [2011 – see Volume 67] and Sir Bruce Forsyth appeared on Friday 9.

► Friday 9 also saw the BBC Media Centre announce the new *Doctor Who* game, *The Eternity Clock* being developed by BBC Worldwide Digital Entertainment and Games and Supermassive Games for Playstation and PC in 2012. The BBC website offered a new game of Doctor in the House on Saturday 10 December, by which time *Doctor Who* was the favourite with some bookmakers to get the highest overnight ratings on Christmas Day.

► The big news on Sunday 11 December was the recovery of two previously missing episodes of *Doctor Who*, announced at the Missing Believed Wiped event at the BFI Southbank; the instalments were *Air Lock*, the first episode of *Galaxy 4* [1965 – see Volume 6], and Episode 2 of *The Underwater Menace* [1967 – see Volume 9], returned by film collector Terry Burnett, and extracts were made available online.



Left:
Episode 2 of *The Underwater Menace* – one of the previously missing episodes returned to the BBC.

- ▶ In the USA, the Daleks appeared in Fox's *The Simpsons* in *Holidays of Future Passed*. The recovered 1960s episodes generated media coverage on Monday 12 with items on Radio 4's *Today* programme and Radio 5 Live's breakfast show plus an item on Terry Burnett with *Doctor Who* devotee Ralph Montagu appearing on *BBC South Today*.
- ▶ On Monday 12, the BBC website carried a video with Marcus Wilson recorded in Lincolnshire, and the following day offered the full trailer for the Christmas episode shortly after its début just before 8pm on BBC One that evening.
- ▶ Arabella Weir briefly discussed her appearance in *The Doctor, the Widow and the Wardrobe* when appearing on Channel 4's *Drop Down Menu* on Wednesday 14 December; the same day, the BBC website released three preview clips of the Doctor welcoming the Arwells to the mansion, the Doctor and Lily following the footprints in the snow, and Madge confronted by the harvesters. Next day, the *Adventure Calendar* offered festive screensavers.



Right:
Madge is
confronted by
the harvesters!

- ▶ On the morning of Thursday 15 December, Matt Smith joined former Spice Girl Geri Halliwell at a special Christmas party at 11 Downing Street for 40 seriously ill children. Between 2pm and 3pm on Thursday 15, Steven Moffat and Matt Smith were guests on Richard Bacon's Radio 5 Live programme. Promoting the Special, they also discussed the plans for the 50th anniversary of *Doctor Who* in 2013; "An event to remember for *Who* fans worldwide," said Smith, while Moffat added, "We're really not saying what we're doing... you will not be short of material." It was also indicated that at least 14 new episodes would be recorded from February 2012.
- ▶ Smith then recorded an interview for ABC in Australia and an introduction for the forthcoming *Doctor Who* Symphonic Spectacular in Melbourne. That evening, Richard Bacon also chaired a Q&A session with Moffat and Smith after the press screening of *The Doctor, the Widow and the Wardrobe* which was held in Studio TC1 at Television Centre where *Doctor Who* episodes had been recorded from the 1960s to the 1980s; extracts from the two newly recovered 1960s episodes were also shown to the audience (which included a number of MPs including Chancellor George Osborne, plus Holly Earl and Maurice Cole). Steven Moffat informed those assembled that "Amy and Rory will be rejoining us next series and joining the Doctor back on the TARDIS. But the final days of the Ponds are coming. It's during the next series – I'm not



telling you when and I'm certainly not telling you how. But that story is going to come to a heartbreaking end. We have only so many more adventures with the lovely Amy and the lovely Rory. So that story, next series, during the series, will be over. And then, the Doctor is going to meet a new friend. And I'm not going to tell you anything about he, she or it."

► A number of props and costumes from the series' history were auctioned off at Bonhams on Thursday 15, including the Doctor's wedding outfit from *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] which sold for £2,625. A pre-recorded radio interview with Karen Gillan was broadcast on ABC's *Nightlife* in Australia on Thursday 15, with the actress confirming that she had only recorded a cameo appearance for the forthcoming Christmas Special. The departure of the Ponds

was the main news in the media the next morning from various sources, while the *Adventure Calendar* offered the first of two archival pieces of film of Tom Baker visiting Northern Ireland in 1978; *The Doctor, the Widow and the Wardrobe* was also discussed by Matthew Wright and TV critic Kevin O'Sullivan on Channel 5's *The Wright Stuff* that morning. Further promotional images from the Special were offered by the website on Saturday 17. BBC Three aired previous *Doctor Who* Christmas Specials at 7pm in the lead-up to broadcast of the new episode; *Voyage of the Damned* [2007 – see Volume 57] was shown on Saturday 17 December with *The Next Doctor* [2008 – see Volume 60] on Monday 19, *The End of Time* [2009/10 – see Volume 62] Parts One and Two on Tuesday 20 and Wednesday 21 and then *A Christmas Carol* on Thursday 22.

Above: One of the promotional images for *The Doctor, the Widow and the Wardrobe*.

▶ A video interview with Bill Bailey and Arabella Weir was the gift from the *Adventure Calendar* on Sunday 18 December, while Tom Baker's visit to Ireland was concluded on Monday 19 and a three-part story called *Attack of the Snowmen* by Mark B Oliver commenced on Tuesday 20. Radio 4's Front Row promoted the Christmas Special on Monday 19. An extensive interview by Paul Whitelaw with Steven Moffat appeared in *The Scotsman* on Tuesday 20 in which the lead writer explained about the never-ending demand of his job on both *Doctor Who* and *Sherlock*.

▶ "I can clarify that we start shooting in mid-February, but I can't tell you what the schedule is. What headlines are you planning for that time of year?" Moffat quipped, "Loads of things are in flux, all for good reasons actually." He did confirm that the next series formed part of his plan to move *Doctor Who* from a spring début back to the autumn which was where he felt the show belonged: "It's done very well in the summer... but it's almost like an aesthetic thing. If you're having to close the curtains so you can see the screen, that's not a good time to be watching a show that's largely about tunnels and torches. I think it's a show you watch in the dark."

▶ The fact that the 50th anniversary was already being planned was also emphasised. Moffat also appeared that morning on BBC One's *Breakfast* at 8.35am, chatting to Bill Turnbull and Sian Williams about both the *Doctor Who* Christmas Special and the return

of *Sherlock*; the clips of the forest footprints and the harvesters' arrival were screened, Moffat confirmed the departure of Karen Gillan and Arthur Darvill, and remained evasive about the precise details of *The Doctor, the Widow and the Wardrobe*.

▶ As with the previous year, Matt Smith promoted the Christmas edition of *Doctor Who* with an appearance on the BBC One chat show *The Graham Norton Show* pre-recorded at London Studios on the night of Tuesday 20. Discussing Karen Gillan's departure from the series, Matt said, "I'm very happy to stay. I love it. I love making the show, but I'll miss Karen because she's a good mate, one of my best mates. She's a cracker – mad as a box of cats – but she's a firecracker." An exclusive clip of the Doctor showing Cyril and Lily their bedroom was screened, Matt discussed how much he had enjoyed Comic-Con earlier that year, and commented of the forthcoming Special, "My mum cried at the screening."



Right:
Matt Smith on
*The Graham
Norton Show*.

► A trailer for the forthcoming online *Doctor Who* role play game *Worlds in Time* – which had received test play by invited players over the weekend – was made available on Wednesday 21. Meanwhile, Mark Jefferies of the *Daily Mirror* turned comments from the interview in *The Scotsman* into the story *Doctor Who* boss Steven Moffat: *I'll have to quit one day or I'll die of stress*. 'Re the *Mirror* – I'd like to assure you all I'm absolutely fi-' joked Steven Moffat on Twitter, in response.

► BBC Worldwide announced further guests for the *Doctor Who* Convention in the form of Arthur Darvill, Tom MacRae, casting director Andy Pryor, director of photography Stephan Pehrsson, script editor Caroline Henry and actors Stuart Milligan and Simon Fisher-Becker who had featured in the 2011 series. While *Attack of the Snowmen* had continued on Wednesday 21, the *Adventure Calendar* offered some puzzles with the Chumblies of *Galaxy 4* on Thursday 22. In *The Daily Telegraph*, Arabella Weir penned a piece on the importance of the *Doctor Who* Christmas Special, promising 'lots of snow, lots of humour, quite sad in places, and yet full of surprises, suspense and scary bits' while in an interview with the same paper's Neil Midgley, Bill Bailey enthused about his long love for the show. In *The Guardian*, a preview from Sarah Dempster indicated that the 'ingenious take on *The Lion, the Witch and the Wardrobe*' included 'proper chills' and 'the sense that all is well with the world'.



► Three video clips from the press launch Q&A formed Day 23 of the *Adventure Calendar* on Friday, and it was confirmed that the interactive experience *The Crash of the Elysium* would enjoy a second run at the Ipswich Arts Festival from Friday 15 June to Sunday 8 July 2012 as part of the London 2012 Festival celebrating the Olympic Games. ITV1's *Daybreak* and *Lorraine* both enthusiastically previewed the Christmas episode, and previews started to appear in the press: in *The Guardian*, Dan Martin declared the show 'delivers the most effective emotional suckerpunches'. In the *Daily Mail*, Matt Smith chatted to Tim Oglethorpe about his Christmas plans of watching the episode with his family at his parents' home in Northampton. *Attack of the Snowmen* concluded with its third instalment on Christmas Eve, while BBC America aired another one of its special feature programmes – *The Best of the Christmas Specials* – at 8pm.

Above: Arabella Weir wrote a piece on *Doctor Who* at Christmas for *The Telegraph*.

Broadcast

▶ *The Doctor, the Widow and the Wardrobe* was broadcast by BBC One from 7pm to 8pm on Christmas Day, running against the *All Star Family Fortunes Christmas Special*. Matt Smith and Karen Gillan watched the broadcast with their families in Northampton and Inverness respectively; Arabella Weir viewed the episode at the home of a former Doctor: David Tennant. With a 35 per cent audience share, the overnight figures indicated almost nine million viewers had seen the Narnia homage, making *Doctor Who* the third most-watched programme of the day (behind *EastEnders* and *Coronation Street* with marginally more viewers) and certainly winning its time slot against the six million tuned to *All Star Family Fortunes*. When the timeshifted totals were made available just over a week later, *The Doctor, the Widow and the Wardrobe* emerged as the third most-watched programme of both Christmas Day and the viewing week, with almost 11 million viewers in total.



Right:
Narnian
adventure:
the Doctor's
own 'wardrobe'.

▶ Following transmission, the BBC website released a mass of extra content about the Special with videos including Matt Smith on the Christmas Special (Part 2), Steven Moffat on the Christmas Special, Maurice and Holly on the Christmas Special and Marcus Wilson on the Christmas Special (Part 2). The reviews started to be published from Dan Martin of *The Guardian* ('any other time of year I would gnaw holes all over this, but it's Christmas, and today it felt perfect'), Sam Wollaston of *The Guardian* ('a lovely *Doctor Who*... it's warmhearted and twinkly, and Matt Smith is ever so slightly annoying. But the kids like him, that's what counts'), Michael Hogan of *The Daily Telegraph* ('succeeded in being the kind of broad fairy-tale fun that unites the generations'), Neela Debnath of *The Independent* ('the perfect recipe for a Christmas Special... audiences were likely to be left with a warm glow created by the mixture of comedy, tragedy and general festive cheer that never became overly sentimental'), and Jim Shelley of the *Daily Mirror* ('This year's was not a classic *Doctor Who*, but a good one and a perfect piece of Christmas English whimsy'). 'Best by a good whisker' was Euan Ferguson's verdict on *Doctor Who* when he considered the festive shows for *The Observer* on New Year's Day. However, some baffling criticism came from Graeme Archer of *The*



Above:
The Doctor is delighted with the millions of viewers who watched him over Christmas.

Daily Telegraph on Tuesday 27 December. Under the headline *I'm sure Harriet Harman enjoyed that Dr Who, but did anyone else?* the journalist claimed that 'every trite left-wing cliché was in place' in the script from 'Labour party supporter Steven Moffat'.

- ▶ BBC America screened the Special in the USA at 9pm ET while it also appeared at 9pm ET on SPACE in Canada. ABC1 scheduled it for Boxing Day evening, while the BBC offered two repeats within days: 2.50pm on Tuesday 27 on BBC One and 7pm on Wednesday 28 on BBC Three.

- ▶ PRIME scheduled the special for viewers in New Zealand on Thursday 19 January. *The Doctor, the Widow and the Wardrobe* was screened at Ffwrnes in Llanelli on Monday 1 December 2014 as part of the BAFTA Cymru/BFI Sci-Fi *Days of Fear and Wonder* season.

- ▶ Two live performances of Murray Gold's score for *The Doctor, the Widow and the Wardrobe* (alongside an undubbed print of the episode) took place at Hoddinott Hall in Cardiff at 6pm and 7.45pm on Monday 12 March 2012 with Ben Foster conducting the BBC National Orchestra of Wales.

ORIGINAL BROADCAST

EPISODE	TRANSMITTED	TIME	CHANNEL	DURATION	RATING (CHART)	A
The Doctor, the Widow and the Wardrobe	25 December 2011	7pm-8pm	BBC One	58'21"	10.77M (3rd)	84

REPEAT BROADCASTS

EPISODE	TRANSMITTED	TIME	CHANNEL	DURATION	RATING (CHART)	A
The Doctor, the Widow and the Wardrobe	27 December 2011	2.50pm-3.50pm	BBC One	58'21"	1.32M	82

Merchandise

The Doctor, the Widow and the Wardrobe was released on DVD/Blu-ray by 2|entertain in January 2012. The release also included the Prequel to the episode, and also three 45-minute specials commissioned by BBC America to showcase the favourite

moments from the Eleventh Doctor's era: *Best of the Doctor*, *Best of the Monsters* and *Best of the Companions*. *The Doctor, the Widow and the Wardrobe* was also included on the following DVD/Blu-ray sets: *Doctor Who – The Complete Seventh Series* released in October 2013; *The Time of the Doctor & Other Eleventh Doctor Christmas Specials* released

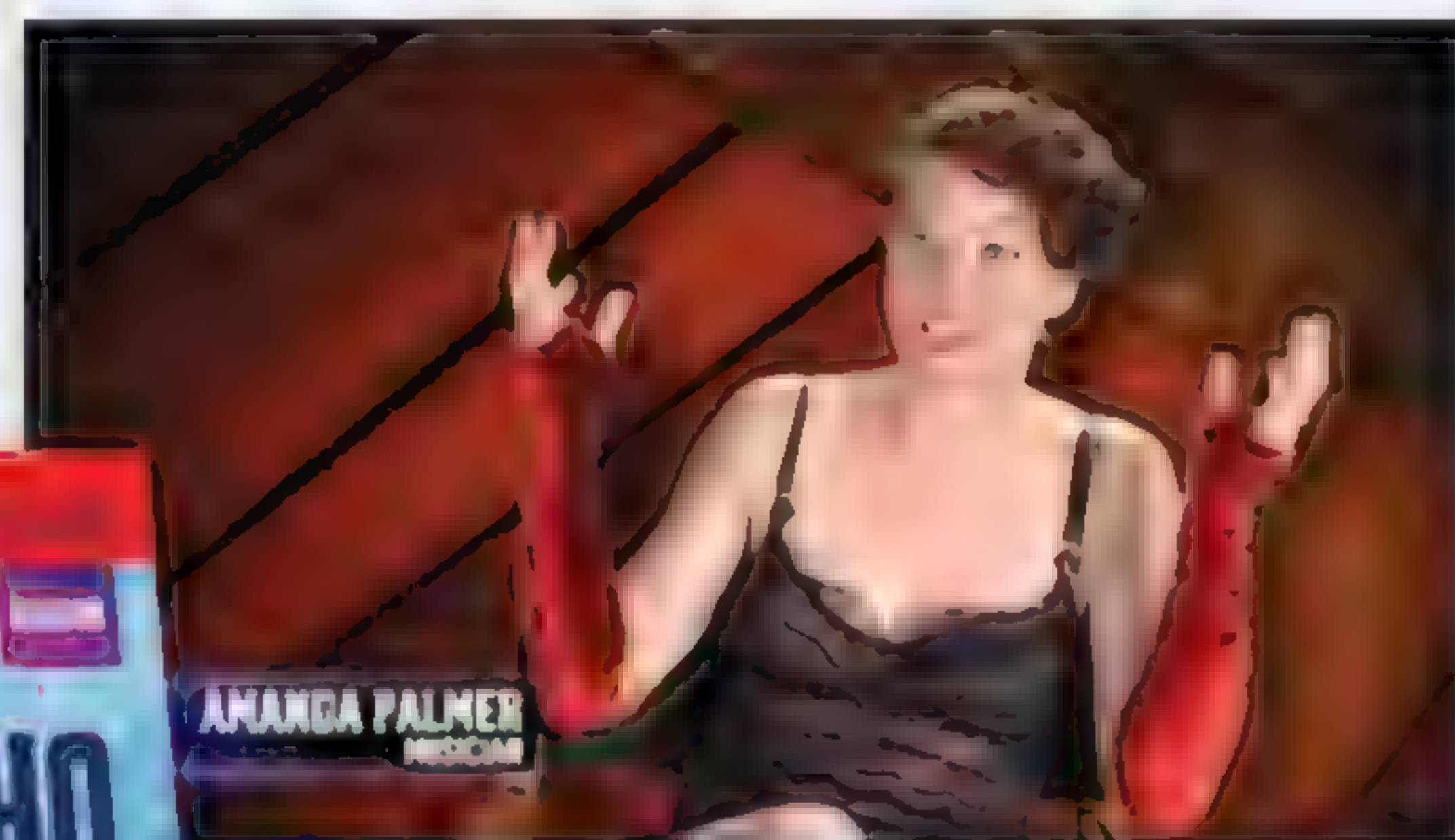
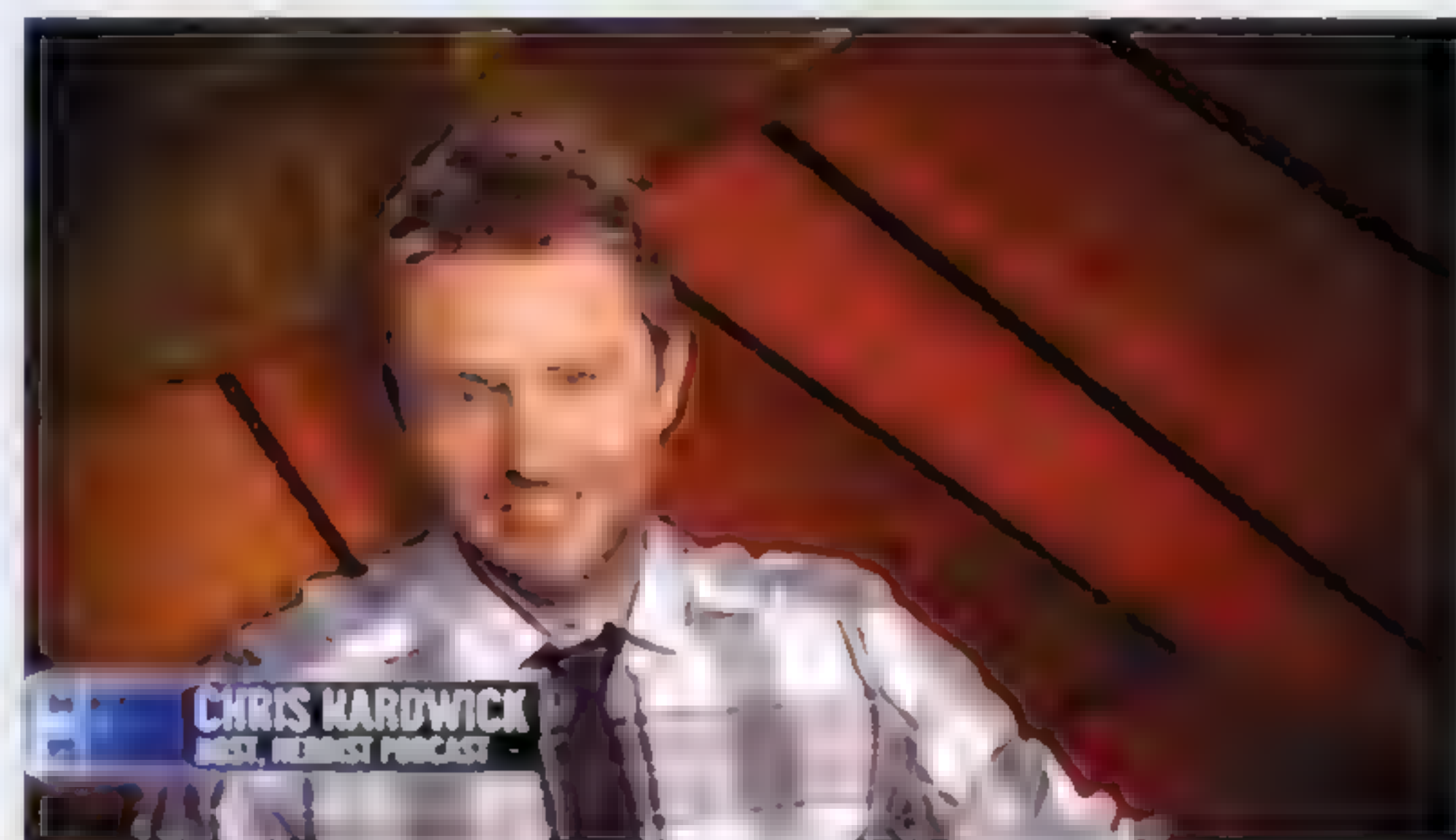
in January 2014; and *The 10 Christmas Specials* released in November 2015.

Thirteen tracks of music for *The Doctor, the Widow and the Wardrobe* were released on CD (along with the music for *The Snowmen* [2012 – see Volume 72]) by Silva Screen in October 2013. The booklet for this release was reversible to allow the display of a separate cover for both *The Doctor, the Widow and the Wardrobe* and *The Snowmen*. ■



Right: *The Doctor, the Widow and the Wardrobe* was issued on DVD (and Blu-ray) several times.

Far right: The initial DVD release included three 'best of' bonus features.



Cast and credits

CAST

Matt Smith The Doctor
and
Claire Skinner Madge Arwell
with
Karen Gillan Amy Pond
Arthur Darvill Rory Williams
Maurice Cole Cyril Arwell
Holly Earl Lily Arwell
Alexander Armstrong Reg Arwell
Sam Stockman Co-Pilot
Bill Bailey Droxil
Paul Bazely Ven-Garr
Arabella Weir Billis
Spencer Wilding Wooden King
Paul Kasey Wooden Queen

UNCREDITED

Gordon Seed, Will Willoughby
..... Stunt Doubles for The Doctor
Tracy Caudle Stunt Double for Madge Arwell
Alex Watkins Double for Cyril Arwell
Aled Evans, Mandy Foster, Ceres Doyle,
Nerys Davies Passers-by
Rhys Edmunds,
Sacha Evans Children
Jacob Lane Double for Cyril Arwell
Paul Kasey Double for Wooden King
2 Unknown Doubles for Billis and Madge Arwell
Harry Thomas Baby Lily
Matthew Humphries Double for The Doctor

Above:
On location!

THE DOCTOR, THE WIDOW AND THE WARDROBE

STORY 225

CREDITS

Written by Steven Moffat
Produced by Marcus Wilson
Directed by Farren Blackburn
[uncredited: Marcus Wilson]
Stunt Coordinators: Crispin Layfield, Gordon Seed
Stunt Performers: Will Willoughby, Tracy Caudle
[uncredited: Gordon Seed]
1st Asst Director: Matthew Scrivener
[uncredited: Sarah Davies]
2nd Asst Director: James Dehaviland
3rd Asst Director: Heddi-Joy Taylor-Welch
Assistant Director: Danielle Richards
[uncredited: Delmi Thomas, Daniel Harris]
Production Manager: Phillipa Cole
Production Coordinator: Claire Hildred
Production Assistant: Sandra Cosfeld
Asst Production Accountant: Rhys Evans
Script Executive: Caroline Henry
Script Supervisor: Caroline Holder
[uncredited: Elaine Matthews]
Camera Operator: Joe Russell
Focus Pullers: Simon Walton, Jonathan Vidgen
[uncredited: Jamie Phillips, Chris Williams]
Grip: Gary Norman [uncredited: Damien Roberts]
Assistant Grip: Owen Charnley
Camera Assistants: Tom Hartley, Rebecca Pescod,
Owain Thatcher [uncredited: Svetlana Miko,
Kyle Brown]
Boom Operator: Paul Naughton
[uncredited: Abdul Amoud]
Sound Assistant: Abdul Amoud
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Gafin Riley, Gareth Sheldon, Matt Wilson
[uncredited: Steve Worsley, Andy Fletcher]
Location Manager: Iwan Roberts
Unit Manager: Rhys Griffiths
Location Assistant: Beccy Jones
Art Director: Karl Probert
Assistant Art Director: Dan Martin
Art Dept Production Manager: Ben Morris
Set Decorator: Adrian Anscombe
Props Buyer: Lizzi Wilson
Standby Art Director: Sophia Stapleton

Props Master: Bernie Davies
Props Chargehand: Mathew Tooher
Prop Hands: Michael Elkins, Austin J Curtis,
Tom Belton
Standby Props: Phill Shellard, Helen Atherton
Graphic Artist: Christina Tom
Art Department Assistant: Richard Hardy
Petty Cash Buyer: Holly McCarthy
Standby Carpenter: Will Pope
Standby Rigger: Bryan Griffiths
Scenic Painters: John Whalley, Steven Fudge
Props Makers: Penny Howarth, Nicholas Robatto
Practical Electrician: Albert James
Construction Manager: Scott Fisher
Construction Chargehand: Brian Jones
Graphics: BBC Wales Graphics
Costume Supervisor: Rebecca Duncan
Costume Assistants: Gemma Evans, Claire
Polydorou, Lloyd Middleton
Make-Up Artists: Vivienne Simpson, Julie
Davies [uncredited: Meinir Jones-Lewis,
Morag Smith]
Casting Associate: Alice Purser
Assistant Editor: Becky Trotman
VFX Editor: Joel Skinner
Additional Visual Effects: BBC Wales Graphics,
Space Digital
Post Production Coordinator: Marie Brown
Dubbing Mixer: Tim Ricketts
Dialogue Editor: Darran Clement
ADR Editor: Matt Cox
Sound Effects Editor: Paul Jefferies
Foley Editor: Jamie Talbutt
Colourist: Mick Vincent
Online Conform: Mark Bright
Online Editors: Matt Mullins, Jeremy Lott

With thanks to
The BBC National Orchestra of Wales
Orchestrated by Ben Foster
Conducted and Additional Orchestrations
By Jeremy Holland-Smith
Mixed by Jake Jackson
Recorded by Gerry O'Riordan



Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Richard McNeill
 Sound Recordist: Robert Flanagan
 [uncredited: Ray Parker, Alan Jones]
 Costume Designer: Edward K Gibbon
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Tim Porter

Production Designer: Michael Pickwoad
 Director of Photography: Stephan Pehrsson
 [uncredited: Sarah Bartles-Smith,
 Dominic Clemence]
 Associate Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat, Piers Wenger,
 Caroline Skinner

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PREQUEL CAST

Matt Smith The Doctor

Above:
 The crew
 assembles
 around the
 set for the
 impressive
 opening
 sequence.

Profile

CLAIRE SKINNER

Madge Arwell

Claire Lauren Skinner was born in Hemel Hempstead, Hertfordshire in 1965, the youngest of three children. Her father was a shopkeeper, while her Irish mother (maiden name Doyle) was a secretary.

A shy, introverted child, nevertheless at age 10 she performed impressions at her brother's football club socials. She even wrote to TV talent show *Opportunity Knocks* hoping for a slot.

Attending Cavendish School, Hemel Hempstead, she found expression in the drama studio and focused on acting to the detriment of her other work. She scraped through her A-levels but achieved a place at acting academy LAMDA.

Her first professional engagement was onstage with *Hanky Park* at the Oldham

Coliseum in October 1987, and she found early television work in *South of the Border* (1988) and as a schoolgirl in *Inspector Morse* (1989).

Playwright/director Alan Ayckbourn saw Skinner's potential and brought her to his company at Scarborough's Stephen Joseph Theatre, where she appeared in *The Revengers' Comedies* (1989), *June Moon* (1989), *Wolf at the Door* (1989), *Taking Steps* (1990), and as Desdemona opposite Michael Gambon in *Othello* (1990). *Invisible Friends* (1989) transferred to the National Theatre in 1991.

She made her film début with a supporting role in teen drama *The Rachel Papers* (1989) but another mentor figure would be director Mike Leigh, who cast her as Natalie, pool-playing tomboy sister to neurotic Jane Horrocks in *Life is Sweet* (1990) and opposite David Thewlis as his house-proud wife Sandra in *Naked* (1993).

Petite, pale and sweet-faced, with a slight voice, Skinner was initially cast as fretful, mousy sorts but tried to find the reserves of strength in such characters.

Her stage career progressed to the RSC, appearing in *The Blue Angel* (1991/2) and, one of her greatest challenges, as Isabella in *Measure for Measure* (1991/2). She also starred in Nicholas Hytner's production of *The Importance of Being Earnest* (1992/3, Aldwych).

Her performances as Laura Wingfield in *The Glass Menagerie* (1995, Donmar) won her Best Actress awards from the London Critics Circle and *Time Out*.

Sam Mendes directed her as Desdemona in *Othello* (1997/8) for the National Theatre where she subsequently appeared in *The Winter's Tale* (2001), *Mrs Affleck* (2009) and *Blurred Lines* (2014).

Alongside such theatre successes, Skinner diversified into TV comedy, appearing as Lucinda in Lenny Henry sitcom *Chef!*

Below:

Claire Skinner with her TV family from the BBC One sitcom *Outnumbered*.



(1993) and guesting in *Coogan's Run* (1995), *The Lenny Henry Show* (1996) and *Brass Eye* (1997).

Her comedy mentors have been the writers Andy Hamilton and Guy Jenkin. She starred as assistant manager Susan in their banking sitcom *The Peter Principle* (AKA *The Boss*) (1997-2000), going on to appear in *Bedtime* (2001) and *Trevor's World of Sport* (2003; revived on radio in 2004). Her next role for Hamilton/Jenkin became her best known, playing harassed mum Sue Brockman in five series of *Outnumbered* between 2007 and 2014 and revived for a 2016 Christmas Special. She played Sara in Hamilton/Jenkin political satire *Power Monkeys* (2016).

Skinner's translucently pale face fitted well into costume dramas including Catherine Cookson's *The Wingless Bird* (1997), Beethoven drama *Eroica* (2003), as Fanny Dashwood in *Sense and Sensibility* (2008) and as Mrs Macey in *Lark Rise to Candleford* (2008).

Hugely diverse TV drama credits include *A Dance to the Music of Time* (1997), thriller *Second Sight* (2000), Stephen Poliakoff's *Perfect Strangers* (2001), *The Booze Cruise* (2003), *The Family Man* (2006), *The Trial of Tony Blair* (2007), Richard Herring's *You Can Choose Your Friends...* (2007) and eco-drama *Burn Up* (2008).

Recurring TV roles have come in ensemble piece *Life Begins* (2004-6), *The Commander* (2008), academic drama *Trinity* (2009), army wives series *Homefront* (2012) and Jed Mercurio's medical drama *Critical* (2015).

She has taken one-off TV guest spots in *Murphy's*

Law (2004), *Marple* (2005), *Kingdom* (2007), *Poirot* (2008), *Silk* (2014) and the *Nana's Party* episode of *Inside No 9* (2015).

Her film career includes *ID* (1994), *Clockwork Mice* (1994), *Sleepy Hollow* (1999) and *Bridget Jones's Diary* (2001).

Skinner's first love remains the theatre, where recent successes include *The Father* (2015/6, Wyndham's Theatre and tour) and *Rabbit Hole* (2016, Hampstead Theatre).

She married TV director Charles Palmer in February 2001 and they live in North London with their two sons, Bill (born in 1999) and Henry (born in 2002). Her father-in-law is veteran actor Geoffrey Palmer.

She met her future husband when he was the focus puller on *A Dance to the Music of Time*.

Palmer has directed several episodes of *Doctor Who*, beginning with *Smith and Jones* [2007 – see Volume 54] and later two instalments of the 2017 series. ■



2012/13 SERIES

2012/13 series

2012

- ▶ *Asylum of the Daleks*
- ▶ *Dinosaurs on a Spaceship*
(see Volume 71)
- ▶ *A Town Called Mercy*
(see Volume 71)
- ▶ *The Power of Three*
(see Volume 71)
- ▶ *The Angels Take Manhattan*
(see Volume 72)
- ▶ *The Snowmen*
(see Volume 72)

2013

- ▶ *The Bells of Saint John*
(see Volume 72)
- ▶ *The Rings of Akhaten*
(see Volume 73)
- ▶ *Cold War* (see Volume 73)
- ▶ *Hide* (see Volume 73)
- ▶ *Journey to the Centre of the TARDIS*
(see Volume 73)
- ▶ *The Crimson Horror*
(see Volume 74)
- ▶ *Nightmare in Silver*
(see Volume 74)
- ▶ *The Name of the Doctor*
(see Volume 74)

'BY THE TIME WE MEET
THE MODERN-DAY CLARA IT IS
CLEAR THAT ALL IS NOT RIGHT
WITH THIS NEW ADDITION TO
THE TARDIS CREW.'

2012/13 series

Although split into two batches for broadcast, the episodes of *Doctor Who* shown between 1 September 2012 and 18 May 2013 constitute what is considered to be a complete series. This is not unprecedented in the transmission history of *Doctor Who* – there's a gap of a month and a half, for example, between *The Deadly Assassin* [1976 – see Volume 26] and *The Face of Evil* [1977 – see Volume 26] halfway through the 1976/7 series. As with those stories, it is a change of personnel aboard that TARDIS that informs the two distinct 'halves' of 2012/13 episodes – in this case because Amy and Rory's story comes to an end in *The Angels Take Manhattan* [2012 – see Volume 72] and Clara's takes over from *The Snowmen* [2012 – see Volume 72].

Upon first broadcast one of the initial flourishes of the series was the appearance of Jenna (then with a bonus 'Louise' in her name) Coleman in the opening story, *Asylum of the Daleks* [2012 – see page 120]. She had been trumpeted as the new companion but no one was expecting her to turn up until her predecessors had taken their final bow. The fact that the character she plays doesn't survive the episode suggests to the viewer that the new companion will bring with her certain mysteries that they, and the Doctor, will need to get to the bottom of. A similar sleight of hand occurs when Clara turns up again in *The Snowmen*. She possesses all of the attributes of a successful companion but, just before the end, surprises us by submitting her application to become *Doctor Who's* equivalent of Kenny from *South Park* (a title also



contested by Rory Williams) when she dies again. By the time we meet Coleman as the Clara with a bit of staying power, it is clear that all is not right with this new addition to the TARDIS crew.

Above: The first episode of the 2012/13 series featured an unexpected appearance by Jenna-Louise Coleman.

The impossible girl

The Doctor is as intrigued as we are, and attempts to get to the bottom of the mystery of the 'impossible girl' in his life straight away. His curiosity piqued, he gets to know pretty much everything he can about this latest iteration of Clara in the opening minutes of *The Rings of Akhaten* [2013 – see Volume 73], charting her life from the meeting of her parents to the death of her mother. The leaf which blew into her father's face and facilitated her parents' union becomes a pay-off – in terms of theme and plot – both in this story and the climax of the series. It is a totem of the specific succession of events that led to her existence; an embodiment of the seemingly impossible in a universe of coincidence. At the same time not only

2012/13 SERIES

a celebration of the preciousness of human life but also a testament to how small and brief it is.

In the final episode of the 2012/13 series – *The Name of the Doctor* [2013 – see Volume 74] – the mystery of Clara is resolved, revealing that she was born to save the Doctor. She does so by throwing herself into his time stream in order to defeat the Great Intelligence. While there, she finds herself inserted into the Doctor's past adventures, including *The Invasion of Time* [1978 – see Volume 28] and *Arc of Infinity* [1983 – see Volume 36], and emerges unscathed. She thinks that she is sacrificing her life in order to plant herself throughout the Doctor's timeline but, of course, the Doctor does not allow the fatal consequences to manifest. By the time he rescues her she is starting to give Rory a run for his money in the Apparently Dying Dramatically But Not Actually Dying stakes.

Emotional obstacles

Below:

In *The Name of the Doctor*, Clara leaps into the Doctor's time stream.


Before he goes, Rory isn't exactly idle in this regard: he and Amy have one more brush with certain death before ending their association with the Doctor. Their journey out of the TARDIS door



is paved with emotional obstacles as well as extraterrestrial ones. Having left them relatively contented in *The Wedding of River Song* [2010 – see page 6], we open the series with them sniping at each other and signing divorce papers. “That’s life,” says Amy to a Doctor surprised by her cold pragmatism, but it’s clear that she is hiding something (from herself as much as anyone).

The fact that Rory always seemed to be the keener party in the relationship becomes an important plot point of *Asylum of the Daleks* and leads to their reconciliation. But travelling with the Doctor has had consequences for both of them – she can no longer have children because of the events at Demon’s Run. The show doesn’t shy away from the fact that although adventuring with the Doctor is thrilling and character-building, it comes with a price. Indeed, by *The Power of Three* [2012 – see Volume 71] they find themselves lured by ‘real life’ – Rory with his job, Amy with committing to being a bridesmaid. They are tempted by the everyday things most people – who don’t spend much of their time fighting aliens – take for granted. As events unfold at a pace slower than the impatient Doctor can cope with and he flounces off with the mystery of the cubes still a work in progress, they begin to enjoy normality. As Rory tells the Doctor: “What you do isn’t all there is.”

It is actually Rory’s dad Brian who tells the young couple to stay travelling with the Doctor. Having enjoyed his own brief and invigorating exposure to the time traveller’s adventuring he realises what an experience they would be denying themselves were they to stop. One can only wonder what his response is to the fact that they never return home – but in terms of the series, despite its framing as a tragedy, the end of their story is a happy one. They stay together, they live to a good



'ALTHOUGH ADVENTURING
WITH THE DOCTOR IS THRILLING
AND CHARACTER-BUILDING,
IT COMES WITH A PRICE.'

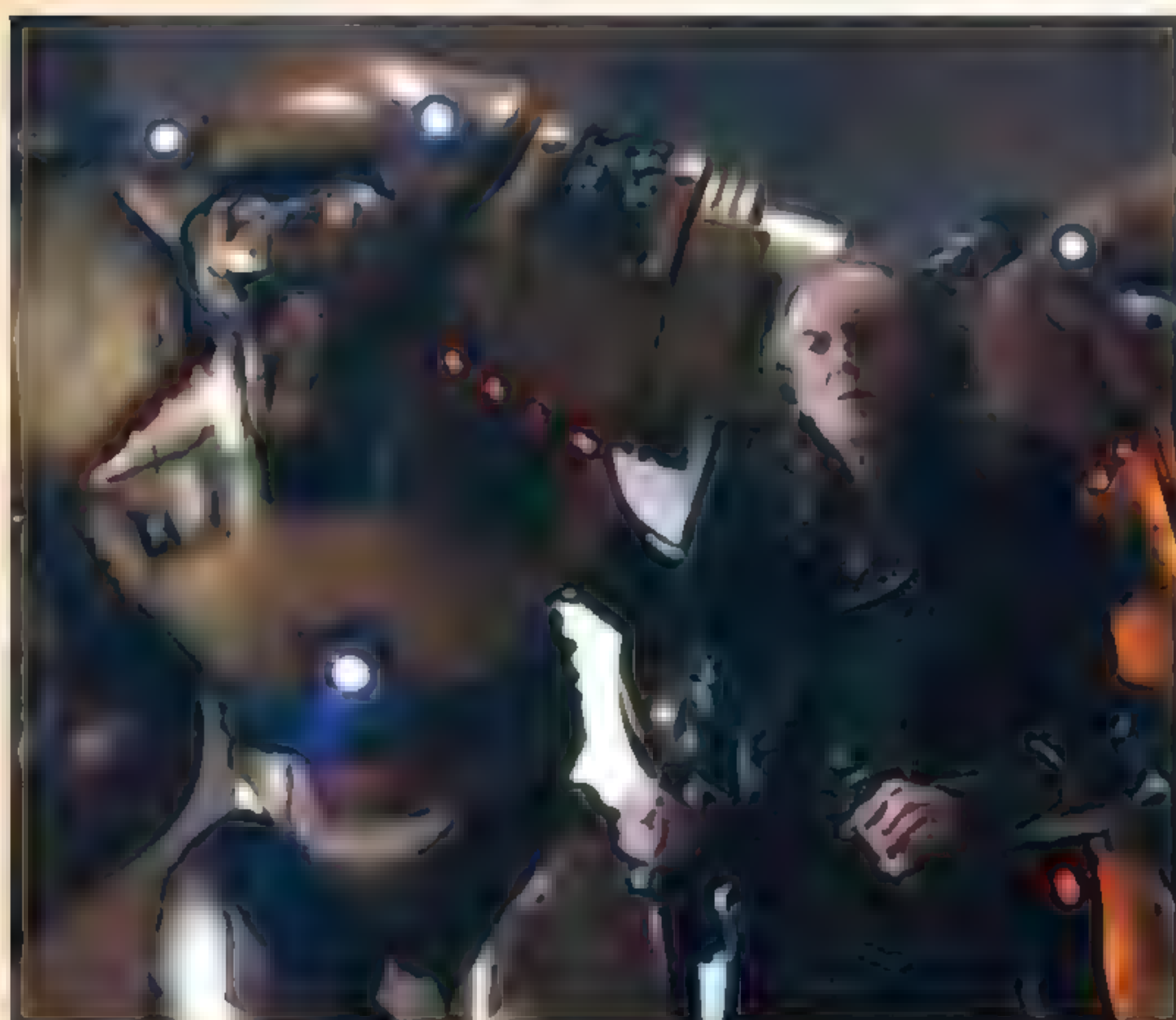
2012/13 SERIES

age, and they have (Amy tells us) a good life. Despite being ripped out of their own time and away from the Doctor, the suggestion is that despite everything, the most important thing is that these two people who love each other are together. And in the end, they choose each other over the Doctor, because there is an emotional core to the series among all the talk of time travel and paradoxes. The final time Rory 'dies' (jumping from the roof of a building) Amy makes the journey with him, cementing them as the programme's most successful and enduring love story. The astonishingly stark action of mutual suicide (which they survive, natch) has the desired affect and it looks for a moment as if they will get the happy ending they deserve. But fate and the Angels have one last sting in the tale and they end up being ripped from their own time and lives for ever.

Hard pragmatism

Their departure plays well with the somewhat mournful countenance of Matt Smith's Doctor. Yes, he's funny and enthusiastic and childlike, but he wears a melancholy that suggests a man who has experienced a great deal of loss.

The Doctor shows no mercy for the mercenary Solomon in *Dinosaurs on a Spaceship*.



For all of the Eleventh Doctor's loveable eccentricity, there is a hard pragmatism beneath his benevolent exterior, and his liberal resolve is tested to the limits during the course of this series. In *Dinosaurs on a Spaceship* [2012 – see Volume 71] he ruthlessly allows Solomon to perish in a story which also shows him having a friendly relationship with an odd bedfellow in the form of big-game hunter Ridell. His decision to wield a gun himself in the following story, *A Town Called Mercy* [2012 – see Volume 71], provides a specific character arc for this particular story. Incensed by war criminal Jex touching a nerve, it is hugely out of character for him to threaten someone with a weapon: and this is the point. The Doctor has shown mercy in the past and this has resulted in death for others. It may be a relief when he puts the gun down but, as if to prove his point, Isaac – the most likeable and principled of the guest characters in the story – doesn't survive the chain of events triggered by the Doctor's choice of behaviour.

Death surrounds the Doctor despite his motivations – “The Doctor lives his life in darker hues,” says the Great Intelligence,



having listed a roll-call of those who are dead thanks to the Doctor's actions. The series seems to be saying that he has to be made accountable. The loss of Amy and Rory is almost like a punishment and later, having had his adventuring zeal galvanised by Clara in his battle with *The Snowmen*, she is killed. The universe will never quite allow the Doctor to hang on to anyone. Loss is a key theme of the series – Clara saves the day in *The Rings of Akhaten* by drawing from the potential life that her mother, who died young, never lived (and so her mother mirrors the loss of the potential time the Doctor could have had with Amy and Rory). Loss brings with it loneliness – and indeed River advises the Doctor not to travel by himself. The inference here is that the Doctor needs contact with humans to enrich him and to keep him on the straight and narrow. As if to emphasise this, the aliens in *Hide* [2013 – see Volume 73] are actually motivated by loss and loneliness, rather than any ill intent.

In a less personal development, at the start of the series, it looks as if some of the mystery is being returned to the character of the Doctor himself. *Asylum of*

the Daleks is specifically designed to lead to a conclusion in which the Daleks, his most hated enemies, do not know who he is. This is a bold restructuring of the core mechanics of the character who has become, over the preceding episodes, the self-confessed 'stuff of legend'. Not so much Doctor Who but Doctor Ah There You Are We've Been Expecting You To Turn Up Phew. UNIT still knows who he is in *The Power of Three* so he'll still find it difficult to return to Earth incognito and River Song still knows more about him than the audience, but the Doctor's secrecy and identity is vitally important thematically. Indeed his name becomes the key to what the Great Intelligence, who stalks him throughout the series, is after.

Identity is important. There surely hasn't been a more devastating revelation than the one in *Asylum of the Daleks* that perky, brave, likeable Oswin is in fact a Dalek – her life a construction because she cannot face the reality of her situation. In *The Bells of Saint John* [2013 – see Volume 72] Miss Kizlet has her identity removed and is reduced to a childlike state because she has simply been a vessel for the Intelligence. Her fate is the most horrifying thing to happen to anyone in a story which is actually about people having their personalities hacked and removed. Even her cohorts have their identities manipulated – with their emotions altered at the slide of her iPad. In *Journey to the Centre of the TARDIS* [2013 – see Volume 73], Tricky's identity is a fraud – he is not really an android servant at all – and his restoration to his rightful place in his family's dynamic is an apposite completion of his own journey. In *Nightmare in Silver* [2013 – see Volume 74] the main showdown in the story has the Doctor's own personality battling for supremacy, while Porridge's revelation at the climax

Left:

The horrible truth about Oswin Oswald is revealed in *Asylum of the Daleks*.

2012/13 SERIES

Right:
A nippy
Cyberman
in *Nightmare
in Silver*.



that he is in fact the Emperor neatly ties the twin themes of identity and loneliness together. Revelations that people are not what they seem are storytelling flourishes, but they have thematic connections.

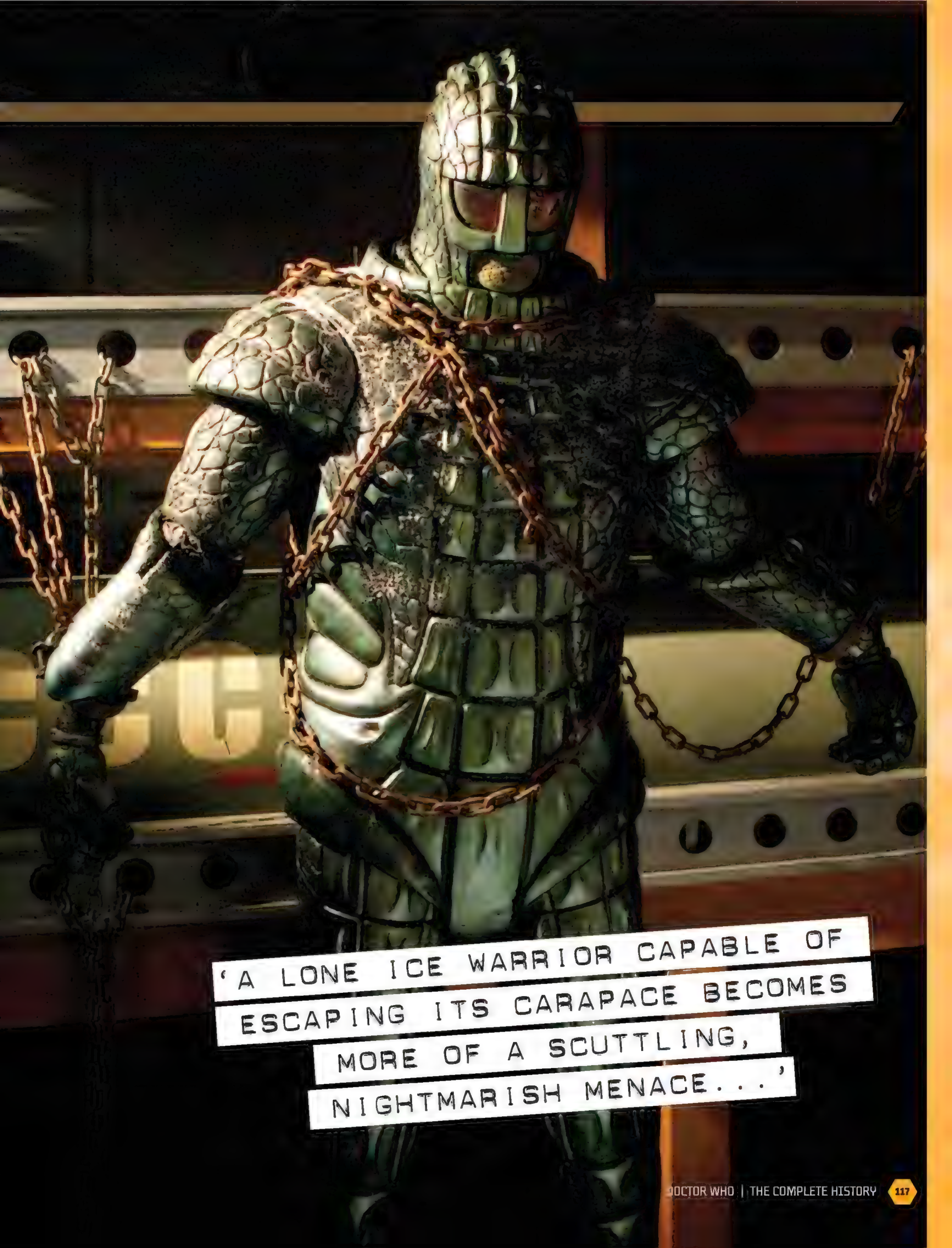
That said, although the Moffat era of *Doctor Who* has a lot of such storytelling pirouettes – time is wimey, people aren't who they seem, stories aren't necessarily linear and there is a lot of trickery – it is also shot through with the DNA of traditional *Doctor Who* scares. Some scenes seem specifically designed to send viewers behind the proverbial sofa. The terrifying moment in *Asylum of the Daleks* in which the dead come to life and terrorise the Doctor and Amy is a truly macabre set piece. Later examples include a scary little girl (in both *The Bells of Saint John* and *The Power of Three*), the old-fashioned ghostly goings on in *Hide* and the introduction of super speedy Cybermen in *Nightmare in Silver*.

A frosty reconciliation

The Cybermen are of course part of the show's rich history, but as mainstays their return could be reasonably expected at some point. Less frequent but no less welcome returnees the Ice Warriors feature in *Cold War* [2013 – see Volume 73] – the lumbering giants who menaced

earlier incarnations here represented by a lone warrior capable of escaping its carapace to become more of a scuttling, nightmarish menace that hides in the shadows. The fact that the noble race has been both an adversary and an ally of the Doctor on previous outings plays neatly with the story's idea of good and bad, honour and dishonour. By this point another villain from the Troughton era has also come back in a new form with the surprise return of the Great Intelligence, appearing in the series for the first time since 1968. A more recent past provides us with three characters – Vastra, Jenny and Strax – who this year cement their place in the show's history as regular accomplices of the Doctor on his adventures. Nods to the past are all very well, but it's interesting to note how many elements of the show's future crop up during these stories: the continuing development of the River Song story and Clara's encounter with a strange woman in a shop are tantalising, while the immediate future is set up much more blatantly.

The 50th anniversary story is just around the corner but *The Name of the Doctor* feels like it is marking this special event itself. The episode opens with the First Doctor about to steal the TARDIS and begin his adventures in time and space, and of course, that the name of the Doctor provokes the revelation of an incarnation not fit for our hero's benevolent title (and who therefore stands alone, denied the identity accorded his other incarnations – and so he embodies the series' preoccupations). And we learn that the Eleventh Doctor isn't necessarily his eleventh incarnation. And with these massive developments, as one sequence of storylines comes to an end, another – with consequences which go to the very heart of the show – begins... 



'A LONE ICE WARRIOR CAPABLE OF
ESCAPING ITS CARAPACE BECOMES
MORE OF A SCUTTLING,
NIGHTMARISH MENACE...'



ASYLUM OF THE DALEKS

» STORY 226

The Doctor, Amy and Rory are abducted and taken to the Parliament of the Daleks, where the Doctor's old enemies want his help. With Amy and Rory's relationship in meltdown, it's up to the Doctor to defeat the Daleks, as well as save the Ponds' marriage.



Introduction

QW:

A lone survivor? The Daleks as they were reintroduced in the 2005 series episode *Dalek*.

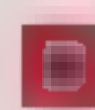
The 2005 series set things out very clearly: all of the Time Lords and all of the Daleks were gone, wiped out in the Time War. Each Dalek story between *Dalek* [2005 – see Volume 49] and *The Stolen Earth/Journey's End* [2008 – see Volume 60] somehow found a way to bring the Daleks back and then, generally, killed them all off again. One ship had escaped the conflagration seen in the closing moments of *Journey's End*. These Daleks ushered in a new Paradigm of Daleks in *Victory of the Daleks* [2010 – see Volume 63], and it was presumably the new Paradigm that was instrumental in assembling an alliance to imprison the Doctor in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66].

It would seem, that by the time of *Asylum of the Daleks*, the new Paradigm

had prospered and established its own parliament. If this was a newly established generation of Daleks, however, and going back to 2005 there were no other Daleks anywhere in time and space, then how can the titular Asylum contain, as claimed, deranged Dalek casualties from campaigns on Aridius (seen in *The Chase* [1965 – see Volume 5]), Spiridon (*Planet of the Daleks* [1973 – see Volume 20]) and Exxilon (*Death to the Daleks* [1974 – see Volume 21])?

There are at least two possible explanations. It's conceivable that when Amy rebooted the universe in *The Big Bang* [2010 – see Volume 66], she carelessly recreated it with all the Daleks that had previously been missing. The other explanation is that the Doctor was wrong. As we later learn in *The Day of the Doctor* [2013 – see Volume 75], the Doctor only *thinks* he used the weapon that was to wipe out Time Lords and Daleks from all of time and space. Maybe, all this time, they haven't been as wiped out as he thought.

Asylum of the Daleks was something of a fresh start for the Doctor's most hated enemy. Not only was Dalek history restored but their home planet Skaro was also back, having previously been destroyed by the Doctor at the climax of *Remembrance of the Daleks* [1988 – see Volume 44]. In *The Magician's Apprentice* [2015] Missy asserted that they simply "built it again". And they made it invisible, perhaps to stop it getting destroyed a second time.

Whatever the explanation for this resurgence of the Daleks, they were back in a big way, and in subsequent stories we continued to see vast Dalek armies... 



'IT SEEMED THAT THE
NEW PARADIGM HAD PROSPERED...
THE DALEKS WERE BACK
IN A BIG WAY.'



STORY

The Doctor has been summoned to the ruined Dalek city on Skaro. Inside a giant statue of a Dalek he meets a woman, Darla. When she claims to have escaped a Dalek prison camp, the Doctor realises it is a trap. [1]

Rory gives Amy their divorce papers to sign while she is on a modelling assignment. Then Amy's make-up artist turns out to be a Dalek-controlled revenant, as does the driver of the bus Rory is on.

The Doctor, Amy and Rory are brought before the Parliament of the Daleks. The Daleks want the Doctor to save them. [2]

Elsewhere, a girl called Oswin is trapped in a crashed spaceship, listening to *Carmen*. [3]

The Dalek Prime Minister informs the Doctor that they are now above the Dalek Asylum planet, where they lock up all the Daleks that go insane with

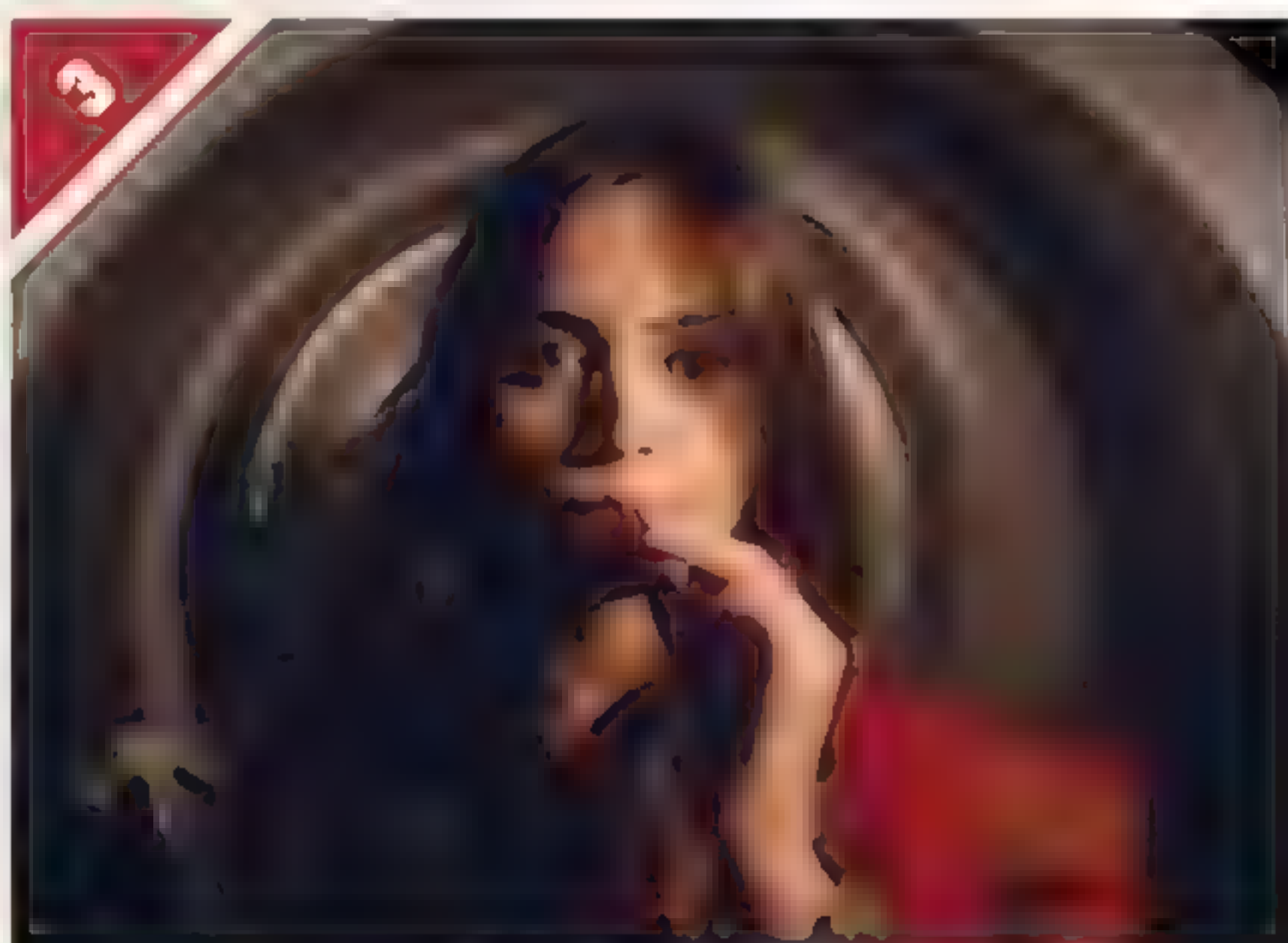
hatred. The Daleks are picking up a signal from the planet; the recording of *Carmen*. The Doctor speaks to Oswin, who has spent the past year making soufflés.

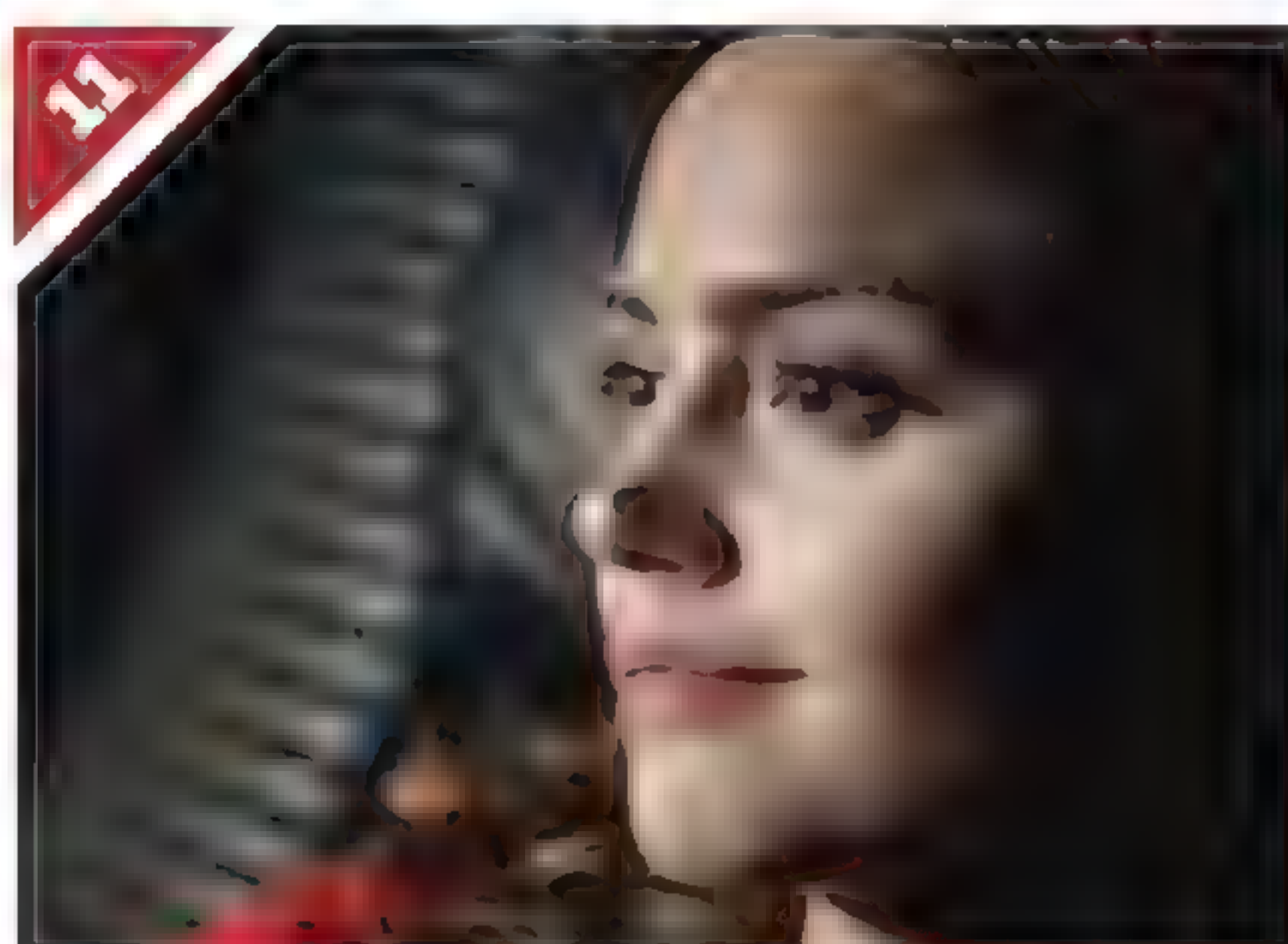
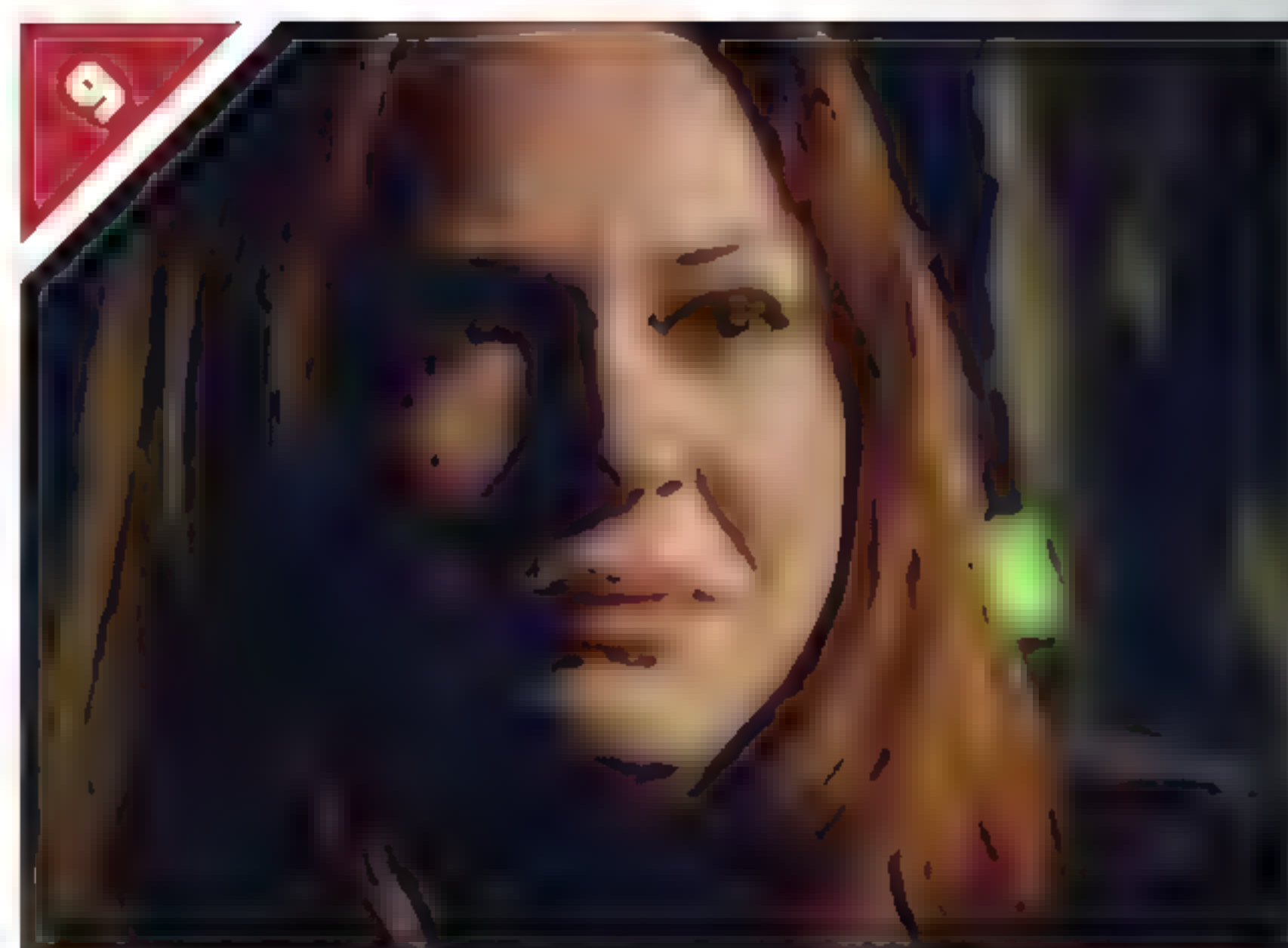
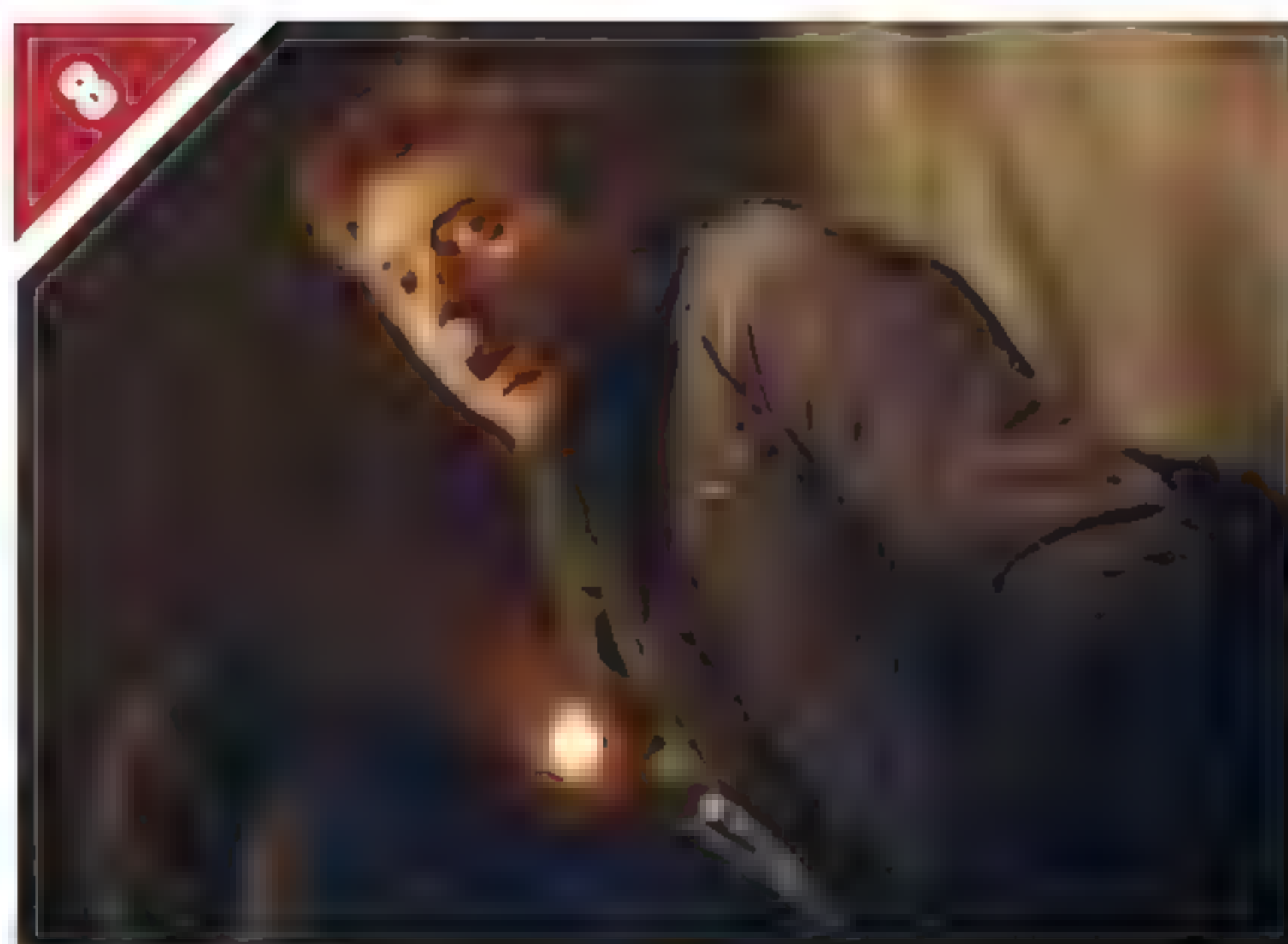
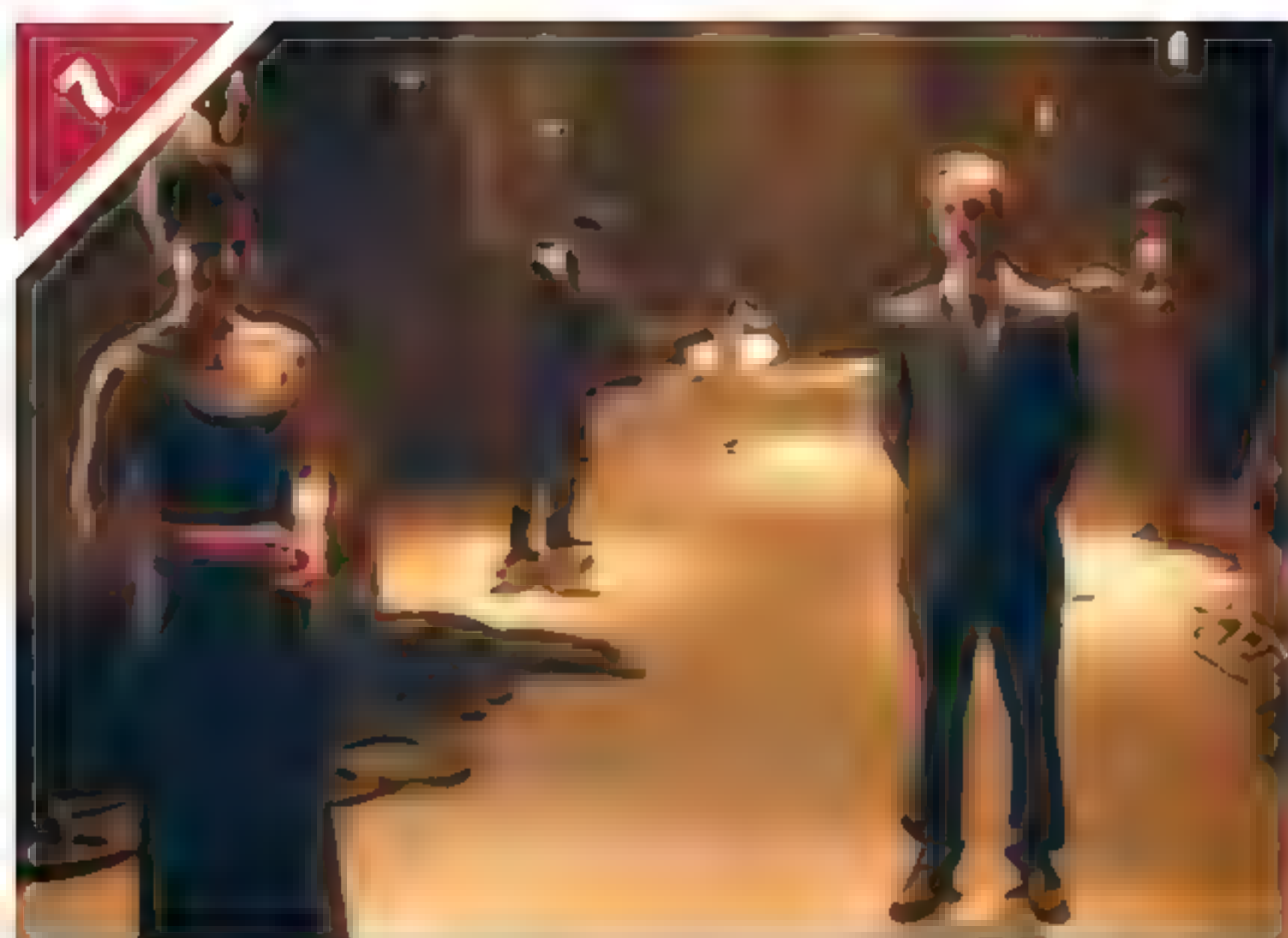
The Daleks want the Doctor to sneak in and turn off the forcefield around the Asylum so they can destroy it. They give the Doctor, Amy and Rory wristbands to protect them from the 'nanocloud'.

The Doctor, Amy and Rory are separated as they descend to the planet by gravity beam. [4] Amy meets a man called Harvey, while the Doctor is contacted by Oswin who is able to hack Dalek technology.

The Doctor finds Amy and Harvey – and a large hole in the ground. Rory is in a tunnel full of dormant Daleks. [5]

In search of a rope, Harvey takes the Doctor and Amy to the escape pod he arrived in. He says he came down two days ago but the pod is full of long-dead corpses which have been turned into Dalek puppets by





micro-organisms – the ‘nanocloud’. The Doctor and Amy flee into the cockpit, and Oswin contacts them to say there is a way out through the floor. Then Amy realises that one of the corpses has taken her wristband. [6]

Rory finds a Dalek repeating the word “eggs”. It attempts to exterminate him but Oswin helps him escape. [7]

The Doctor and Amy descend into the Asylum. The Doctor explains that the nanocloud is rewriting her mind. While the Doctor is chatting to Oswin, Amy wanders into a chamber full of Daleks which she sees as people. [8] Just in time the Doctor finds her and they run.

The Doctor carries Amy to the teleport platform where Rory is waiting. The Doctor outlines his plans; neutralise all the Daleks, rescue Oswin from the wreckage, escape, and fix Amy and Rory’s marriage. Oswin can drop the forcefield and then they can teleport back to the Dalek ship, but she insists

that the Doctor comes to get her. After the Doctor has gone, Rory suggests Amy take his wristband, as the process will take longer with him because he loves her more than she loves him. Amy confesses that she didn’t kick him out; she gave him up, because she can’t give him children. [9] Then Amy notices that she *is* wearing a wristband – the Doctor’s!

After passing through ‘Intensive Care’ the Doctor finally meets Oswin; [10] she was converted into a Dalek after she crash-landed and has been dreaming that she is still human because the truth is too terrible. She deactivates the forcefield and tells the Doctor to run. [11]

He makes it back to the teleport and uses it to return to the Dalek ship moments before they destroy the Asylum. But, thanks to Oswin’s hacking, the Daleks no longer know who the Doctor is. [12] He leaves in the TARDIS with Amy and Rory.


Pre-production

Above:
A concept
sketch of
the Asylum.

The Asylum of the Daleks. What a thought! The Daleks that the Daleks think are a bit too mad. What must they be like?" pondered lead writer and executive producer Steven Moffat in an interview with the BBC's *Doctor Who* website. Big ideas and big concepts were foremost in his mind when

planning the stories to be made in 2012 for transmission across 2012 and 2013. "We wanted big, movie-sized ideas, brand-new, every single week," he explained at the BFI.

When talking to producer Marcus Wilson, Moffat had asked if two-part stories were less expensive than two single-part stories, and discovered that this was not necessarily the case.



"THE ASYLUM OF THE DALEKS.
WHAT A THOUGHT! THE DALEKS THAT THE
DALEKS THINK ARE A BIT TOO MAD."

Consequently, Moffat reasoned that he would rather have a full run of 'first nights' to draw viewers into a fresh story rather than risk losing them because a tale was halfway through; talking to his young sons, he found that they did not particularly like two-part stories. Moffat decided that no story would be commissioned as two episodes, but if during development its concept merited two episodes, then this could be reconsidered.

Moffat recalled at the Edinburgh Television Festival: "When we had the pitch meetings for the various stories, I would say 'Tell me the movie poster. Tell me the title, what's on the poster and what's the log-line... Let's have a blockbuster every single week... let's not have the cheap episode, let's just make them all huge.'"

The other consideration was that the first few episodes would be broadcast in the autumn of 2012, and would see the departure of Amy Pond and Rory Williams, the married couple who had become the Doctor's travelling companions since the 2010 series. During production of the 2011 series, Karen Gillan and Arthur Darvill – who

Below:
"Tell me the
movie poster"



played Amy and Rory – had spoken to Steven Moffat and indicated that they thought the time had come for them to move on from *Doctor Who*. Consequently, the initial four (later five) episodes would be structured around the couple and the effect of the Doctor on their lives.

"It's stuck remarkably close to what I planned," Moffat told *Doctor Who Magazine*. "I wanted to tell three distinct periods of Amy's life with the Doctor: 1) she's travelling with him, and Rory tags along sometimes, and she's almost trying to choose between them; 2) it's the married couple travelling with the Doctor; 3) once he's kicked them out of the TARDIS and said, 'You can't travel with me any more,' I was really keen to say, 'And then what?' Just because you stop sharing a flat with someone doesn't mean you don't see them again! Of course the Doctor goes round for dinner. Of course he turns up now and then. You would. Even if you're the Doctor."

Relationship difficulties

Moffat's focus in the early scripts would therefore be the effect that the Time Lord had on the lives of Mr and Mrs Pond: "It's not been completely benign. They have a life away from him. Never mind a backstory, they have a current story... and, y'know, relationships generally do get into difficulties at some point. Things happen while the Doctor's not looking."

As one of the Ponds' last adventures, Moffat took the opportunity to finally write for the Doctor's most famous enemies. "Since I was a little boy, I've always wanted to write a Dalek story," he explained in *Doctor Who Magazine*. After writing the two-part story *The Empty Child*/

The Doctor Dances [2005 – see Volume 50] for the 2005 series and *The Girl in the Fireplace* [2006 – see Volume 52], Moffat had originally been scheduled to write a two-part Dalek story set in Manhattan for the 2007 series, until his commitment to BBC One's *Jekyll* precluded this.

"They aren't going to make an appearance for a while," Steven Moffat had told *Radio Times* of the Daleks in May 2011. "There's a problem with the Daleks. They are the most famous of the Doctor's adversaries and the most frequent, which means they are the most reliably defeatable enemies in the universe. They have been defeated by the Doctor about 400 times."

Of course, Moffat knew that the Daleks were a vital part of the show's success and was keen that – especially in the wake of the divided opinions about their redesign in *Victory of the Daleks* [2010 – see Volume 63] – they should return in a story which would make them more terrifying than ever. Moffat wanted to look at the Dalek species as a whole, not necessarily the new Dalek Paradigm introduced in 2010, but also the earlier incarnations right back to their first appearance in 1963. "I'd always vaguely thought the new Paradigm could become an officer class," explained Moffat, "I liked the idea of different ranks and sizes of Daleks."

At one point, Moffat had considered that the Daleks would appear in Amy and Rory's final episode which had been conceived as being broadcast fourth in the run, but he soon opted to feature the Weeping Angels in this slot. Instead, a vast array of the Doctor's archenemies made an ideal first night for the new series. "We've been off the air for longer than usual, so it was an easy decision to come back with *Doctor Who* at its most iconic and that means Daleks," Moffat told BBC



Media. "*Die Hard* on the planet of the Daleks," was how he pitched his idea to Marcus Wilson, with reference to the 1988 action film.

The lead writer did, however, have a concern about the image of the Daleks. "I did start to worry, 'Are they still scary?' Are we remembering that these are driven by mad slugs?" he told the BBC website. "I wanted to do a story to remind you of that."

When starting work on *Doctor Who* around July 2011, one of the first things that incoming executive producer Caroline Skinner was told about the future of the series by Steven Moffat was that Karen Gillan and Arthur Darvill would be leaving the show, and that a new female companion would be joining the Doctor in his travels after this point. Casting director Andy Pryor first drew up suggestions for suitable actresses in September, and a number of candidates were

Above:
Dalek Supreme
– an officer
class model.

Connections: Familiar ground

► The episode opens on the Daleks' home world of Skaro. In the script, Darla commentes that the Doctor has been there before; the Doctor has visited Skaro in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1], *The Evil of the Daleks* [1967 – see Volume 10], *Genesis of the Daleks* [1975 – see Volume 23] and *Destiny of the Daleks* [1979 – see Volume 30].





Above:
Darla comes
over a bit
Dalek-y.

interviewed by Pryor and Skinner from November. To preserve the secrecy about the search for a new companion – since the departure of Gillan and Darvill had not yet been announced – the fake title ascribed to the auditions was *Men on Waves*, an anagram of ‘Woman Seven’. Skinner and Pryor saw around 45 women over a period of about five days in some rooms off Tottenham Court Road in London.

Connections: Fight to the death

► Darla refers to the Doctor fighting the Daleks – presumably in the Time War prior to the events of *Rose* [2005 – see Volume 48] – and also comments that the Doctor was believed to be dead as a result of the events in *The*

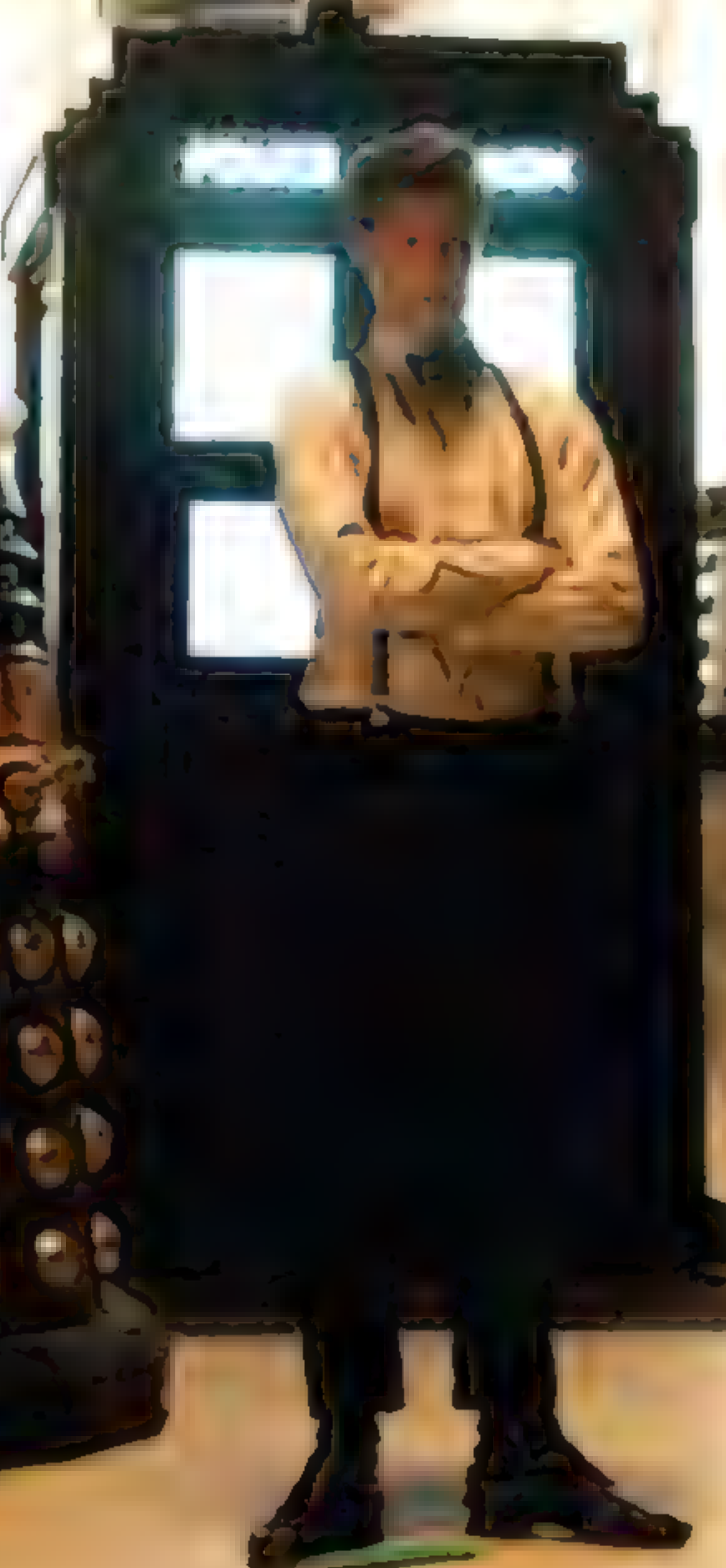
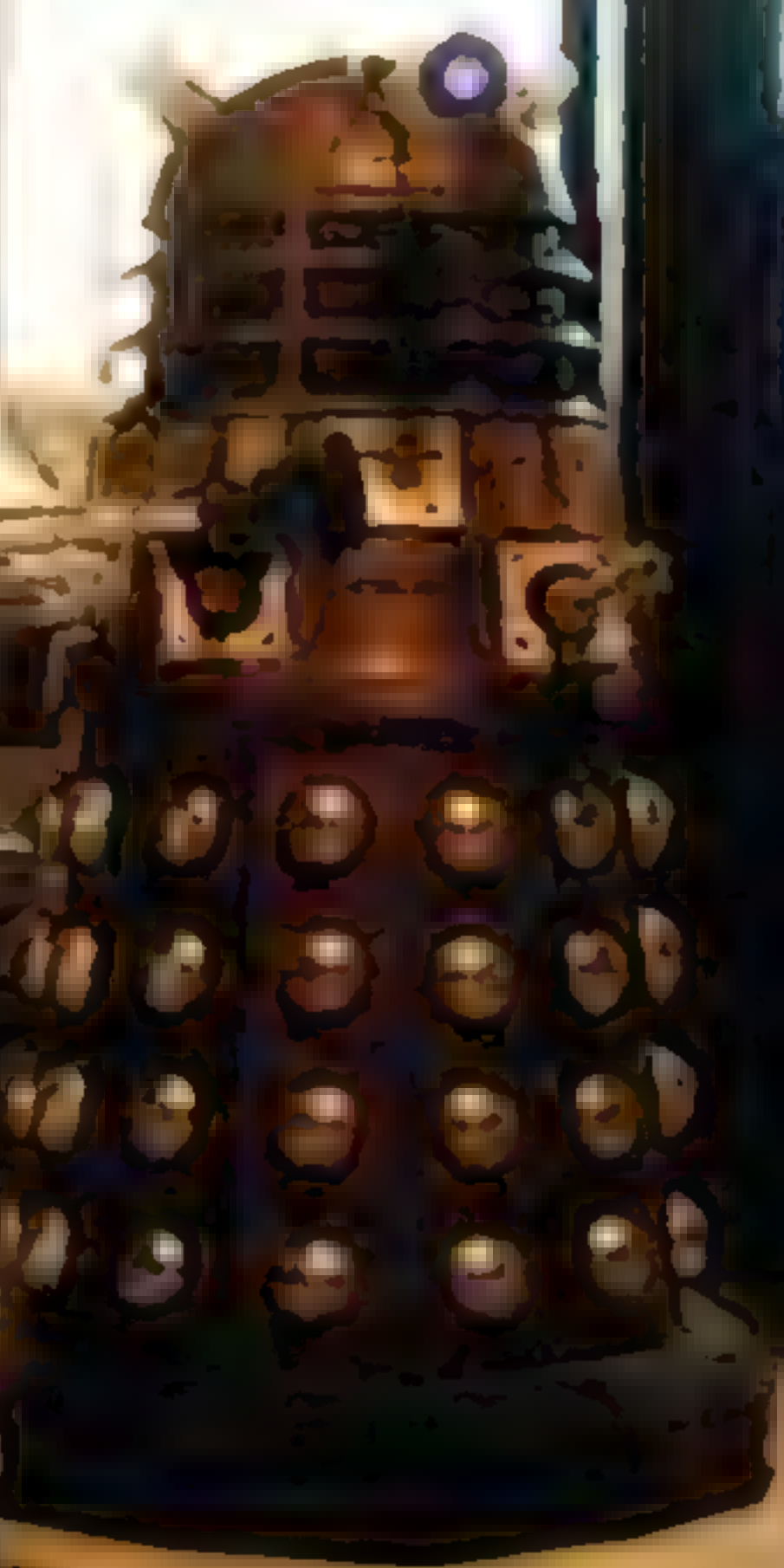
Wedding of River Song [2011 – see page 6].



By November, Moffat had settled on the title *Asylum of the Daleks* which he excitedly told his friend, former Doctor actor David Tennant, at his 50th birthday party. An untitled first draft of the episode was completed on Wednesday 14 December 2011, just prior to promotion for the Christmas Special, *The Doctor, the Widow and the Wardrobe* [2011 – see page 46].

Darla and the Daleks

In this version, the Doctor addressed the hooded woman as Darla Von Karlson, and she handed him a small, glossy black slate; this contained the entry codes, subspace markers and location for the Dalek Asylum, a bribe for the Doctor to allow Darla to see her daughter – who died aged three months – alive again. When the Doctor asked how old Darla was, she explained she was 26... when she was killed, revealing her as a Dalek agent. In this draft, Rory was bearded and Amy later commented that the Doctor would know that all was not well between them because he knew that she didn’t like beards. Cassandra was not Amy’s usual make-up lady and explained how Lorraine was on the phone and so had sent her instead. On the bus, Rory was captured by a thin man who was sitting in front of him and who turned into a Dalek agent; Rory knocked his attacker over with his satchel, only to be confronted by the bus driver in a similar manner. Jumping from the bus, Rory found himself surrounded by men and women with Dalek eye-stalks, finally being ‘acquired’ by an elderly woman. The Parliament of the Daleks was revealed to be on Skaro 2, the new planet of the Daleks (Skaro having been destroyed in *Remembrance of the Daleks* [1988 – see Volume 44]) and the Doctor confirmed that the Dalek Prime Minister was the Dalek Prime (a senior rank allocated to a golden Dalek by writer John Peel in his 1989 novelisation of *The Chase* [1965 – see Volume 5] and which appeared in several of his subsequent novelisations and original novels and the 2010 audio drama *The Four Doctors*). Trapped inside her capsule, Oswin listened to Elvis Presley singing *Jailhouse Rock*. In the Parliament, the Doctor asked for something from the



'THE PARLIAMENT OF THE DALEKS
WAS REVEALED TO BE ON SKARO 2,
THE NEW PLANET OF THE DALEKS.'



Daleks; a chair ripped from a spaceliner which he sat in to listen to their request for help. Darla informed the Doctor that the Dalek word for asylum was also their word for graveyard. The signal heard by the Daleks coming from the highest security chamber of the Asylum was Elvis singing *Blue Suede Shoes*; 'Blue Suede Shoes' then became the Doctor's nickname for Oswin. Landing in the snow, as the Doctor was studied by the Dalek eyeball he heard *You Ain't Nothin' but a Hound Dog*. Oswin made no reference to Nina when talking to Rory, and in turn Rory responded to her flirting by saying that he wasn't married. The voice warning of unauthorised personnel entering the escape pod cockpit was a separate American voice rather than Oswin's. Talking to Amy about her break-up with Rory while trapped in the cockpit, the Doctor at first believed that this was his fault; she assured him that they both still loved him and would have him on alternate weekends. Having guided Rory into the junction room, Oswin directed him to connect the power coupling to the teleport platform; with this repaired, Oswin was able to teleport the Doctor and Amy out of the cockpit where they were trapped by the skeletons and into the junction room to join Rory. The Doctor then put Amy to sleep by pressing his hands on her temples. Realising the truth about Oswin, the Doctor told 'her' that she was possibly a human once who had been converted into a Dalek... or a Dalek that had gone mad and believed it was human. In the penultimate scene, one of Amy's conditions for Rory coming back into the house was that he shaved off his beard...

Talking to *The Scotsman* on Tuesday 20 December about the new series, Steven Moffat explained, "I can clarify that we start shooting in mid-February, but I can't



tell you what the schedule is... I've barely started writing *Doctor Who*. Loads of things are in flux, all for good reasons actually."

Plans for Oswin

During work on the second draft of *Asylum of the Daleks* at the start of the year, Moffat began to form a plan regarding the character of Oswin, the woman whom the Doctor believed he was rescuing from the Dalek Asylum but who in fact turned out to be a former human transformed into a now-deranged Dalek. Since the Doctor would never actually see the human version of Oswin, Moffat decided that this role could be played by the same actress who would be playing the new companion – giving fans a surprise, months before her expected Christmas début...

Caroline Skinner read the script for *Asylum of the Daleks* flying back from Australia to Heathrow following the *Doctor Who* Symphonic Spectacular in Melbourne on Saturday 4 February. With the series

due to start production later that month, some of Matt Smith's first work on *Doctor Who* for 2012 was to be the auditions for the new companion – a Victorian governess called Beryl – over a couple of days in the basement of Television Centre. A short-list had been drawn up, and now Pryor and Skinner were also joined by Wilson and Moffat to see which actresses created the right spark alongside Smith. Since no scripts for the new companion had yet been written, Moffat wrote three special scenes to act as audition pieces; two of these subsequently made their way into episodes, while the third concerned the Doctor and his new companion in a haunted house where something was appearing through a wall...

"We did the auditions down in the bowels of the BBC and it was meant to be

Above:

Oswin – played by the same actor cast as the new companion.

Connections: Ruined remains

► The ruined city on Skaro bears a vague resemblance to the city seen in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] with other nods to Kaalann seen in the 2010 Adventure Game *City of the Daleks*. Skaro had apparently been destroyed in *Remembrance of the Daleks* [1988 – see Volume 44], but had subsequently appeared briefly in the *Doctor Who* TV Movie [1996 – see Volume 47].



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PULL TO OPEN

"MATT WAS IN THE AUDITION WITH ME
AND HE MADE ME FEEL LIKE WE
WERE BOTH IN IT TOGETHER."

top secret,” Matt Smith told *Radio Times*, “which is ridiculous because we’d been going for four hours when we heard a cough behind a partition. And there was this security guard with his feet up and we said to him, ‘Man, do you know what this is?’ And he was like, ‘What?’ So it wasn’t that secret...”

The candidate who had the best rapport with Smith and made the dialogue come alive was 25-year-old Jenna-Louise Coleman who had previously auditioned for the role of Mels in *Let’s Kill Hitler* [2011 – see Volume 68].

Coleman performed three auditions in total, two of which were with Matt Smith; during this period, the original idea of the Victorian governess was dropped and the revised character of Clara Oswald started to emerge. Unfamiliar with *Doctor Who*, the actress watched *The Eleventh Hour* [2010 – see Volume 63] to prepare herself for the auditions.

“Matt was in the audition with me and he made me feel like we were both in it together, which was lovely,” said Coleman later, at her press conference, “and I just left the room on a massive high, with a feeling of, ‘This would be great to do day-in, day-out, on set, together with Matt.’” After Coleman had left, the production team agreed that she should be offered the role, with Smith commenting, “How extraordinary, that she’s walking back out there to get on the Tube, and she has no idea of how her life is about to change.”

“I wasn’t allowed to say that it was *Doctor Who* at any point – not talking to my agent, not when I arrived at the audition, and I certainly couldn’t tell anyone at all what I was up to next,” Coleman recalled in *Radio Times*. Shortly afterwards she was in Marks & Spencer pondering on whether to buy an avocado for a salmon salad when she received a phone call from her agent



to tell her that she’d got the job. “I really couldn’t carry on shopping,” the actress recalled to BBC News, explaining how she went for a walk instead.

Above:
Jenna-Louise Coleman
– the new companion.

Daleks and Angels

A *sylum of the Daleks* formed part of the second production block (Block Two) of the new series’ schedule, and would be handled by Nick Hurran who had previously directed *The God Complex* and *The Girl Who Waited* [both 2011 – see Volume 69] in February and March 2011. The other episode in Block Two was *The Angels Take Manhattan* [2012 – see Volume 72], now positioned as the fifth episode following the insertion of an additional episode (*The Power of Three* [2012 – see Volume 71]). Pre-production commenced on Block Two in early March; by this time, Moffat had crafted an untitled second

Connections: Dalek tech

► The Dalek saucer is of a similar design to that seen in the series since *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] and the Doctor was again shot by a Dalek ray gun – this time only to capture him – as in *Planet of the Daleks* [1973 – see Volume 20], *The Stolen Earth/Journey’s End* [2008 – see Volume 60] and *The Pandorica Opens/The Big Bang* [2010 – see Volume 66].





Above:
A new addition
to the script
- Amy's
hallucination.

draft script of the first episode on Monday 27 February 2012.

In this draft, Darla now no longer tried to bribe the Doctor, but he commented on her red hair and that somebody had done their research with her. The bus sequence with Rory had been simplified to feature only the driver, and Oswin's reference to Nina was added. In this version, the Doctor explained to Oswin that she had been human when she crashed, but that the Daleks had performed a full conversion because of her genius.

Daleks on a Spaceship

The readthrough script dated Thursday 8 March 2012 was entitled *Asylum of the Daleks*. This was now very close to the shooting script with the amended dialogue between the Doctor and Darla (about her captured daughter Hannah), the Dalek Parliament aboard a spaceship rather than on Skaro 2 (which

saved on both money and narrative time), revisions to Amy talking to the Doctor about her split with Rory, plus the addition of the Doctor and Amy encountering the Daleks in the Asylum complete with Amy's hallucinations (rather than them rejoining Rory by teleport). Rory was still bearded in this version.

"I thought *Asylum* would be the first to shoot, so the plan was to use Arthur's actual beard," recalled Moffat of the look that Arthur Darvill had cultivated for his role of Mephistopheles in *Doctor Faustus* on stage in 2011, "but then the episode got moved to the second block, though we did test a fake beard on him."

A revised readthrough script on Wednesday 21 March now saw Rory without a beard and the substitution of the Elvis Presley songs with *Carmen*. The reason for the musical change was that it appeared many of Elvis' greatest hits could not be easily cleared for use; Nick Hurran felt that older operatic work might be easier to clear, and had suggested to

Moffat that he listened to Bizet's *Carmen* as a possible replacement.

During production on Block One of the series (*Dinosaurs on a Spaceship* and *A Town Called Mercy* [both 2012 – see Volume 71]), a clean-shaven Darvill travelled to London on Friday 23 March and did tests with Millennium FX to see if a convincing fake beard could be used. In the end, it was felt that with the fine-picture demands of HD shooting, the beard was a small element of the story which could easily be lost in a redraft.

As it transpired, *Asylum of the Daleks* was to benefit from the last-minute scheduling of an overseas shoot. *A Town Called Mercy* – the Western episode – was to be recorded largely in Almería, Spain during March 2012 as part of Block One under director Saul Metzstein. When the recce for this episode was conducted by Marcus Wilson and his production team during the winter, the BBC Cymru crew realised how close Almería was to the snowy holiday resorts of the Sierra Nevada mountain range and

joked about how it would be desirable to tag an extra day onto the Block One shoot to cover the exteriors of the Dalek Asylum planet. “I’d been reading a book about the making of [the 1980 film] *The Empire Strikes Back*, and it talked about when they shot in Norway,” recalled Wilson in *Doctor Who Magazine*, referring to the scenes from the *Star Wars* sequel set on the planet Hoth. “It looked brilliant! I found myself thinking, ‘Is there a way we could do that, quickly and cheaply?’”

When the BBC team returned for the shoot in March, they discovered that the Sierra Nevada resorts still had snow which hadn’t melted in the spring temperatures. Wilson and the team’s production manager drove up to the mountains and realised that if the exterior scenes could be shot by a minimal unit that required no heavy gear, it might be possible to capture some impressive vistas that would be more effective than greenscreen work (to insert a fake background) or recording back in Wales. Wilson contacted the team back in Cardiff. “Nick Hurran was really enthused about that,” the producer told *Doctor Who Magazine*. “‘I know how to do it,’ he said. ‘It’s handheld, a small unit, it’ll be great.’ So we flew him and his DP [director of photography] out for a couple of days, and David [Gyasi, who played Harvey].” When Wilson returned to Cardiff for production meetings during the Spanish shoot, he also collected the prop Dalek eye-stalk which would be featured on location, and brought it back with him.

Left:
A drawing of
the Dalek eye.



Daleks in Spain

The hurriedly assembled second unit recorded the Spanish location material for *Asylum of the Daleks* from 8am to 8pm on Thursday 15 March – the final day of the BBC’s visit to Spain.



Above: Recording on location in the Sierra Nevada National Park.

Heading out from the base at Fort Bravo, Matt Smith and Karen Gillan travelled with Nick Hurran's team for two hours to the snowy landscape of Sierra Nevada National Park, while Arthur Darvill continued to work with the main unit on *A Town Called Mercy*. The only other cast member required for the Dalek scenes was David Gyasi, whose television work included *Mike Bassett: Manager* and the BBC Two drama *White Heat* which was then being broadcast. The sequences on the snowy plain and the entrance to the

Alaska's escape pod were recorded along with CCTV style material which could be shown on monitors in Oswin's capsule.

"You're going to get the new companion tomorrow so you've got that. I'm not going to blow the gaff on that the night before," Steven Moffat told the press at the Royal Television Society Awards Ceremony on Tuesday 20 March. Jenna-Louise Coleman's name had been

rumoured online by some of the tabloid press, but Moffat simply told journalists that he had got *the* person he wanted to play the new TARDIS traveller.

'Jenna-Louise Coleman announced as the new *Doctor Who* companion. More to come...' tweeted @bbcdotorwho at 10.30am on Wednesday 21 March. Coleman's press launch was at BBC Broadcasting House at 10.30am where she was accompanied by Steven Moffat and Caroline Skinner. When asked what he could reveal about Coleman's character, Moffat replied, "Absolutely nothing... Not even the name." Coleman explained that she expected to start work on the show in May for the Christmas episode which Moffat said would be her debut. The actress added, "I'm a huge fan of the show. It's actually my grandma's favourite show, so she is the most excited person in the world!" Asked which monster Coleman wanted to meet the most, the actress replied, "I think it's got to be the Daleks, but then I don't know what's going to happen, so I don't know who I'm going to meet or who I'm going to be up against. It's a mystery to me." Moffat also announced that Coleman would arrive in a Christmas episode, and that 2013 would then feature eight episodes starring Smith and Coleman, plus other material for the show's 50th anniversary.

Connections: Self-destruct!

➤ One of the Daleks in the Asylum activates its self-destruct mechanism, as previously seen with less explosive effect in *Death to the Daleks* [1974 - see Volume 21] and by emitting explosives from its skirt section in *Dalek* [2005 - see Volume 49].



Beyond excited

In a BBC Media press statement, Coleman said, "I'm beyond excited, I can't wait to get cracking; working alongside Matt I know is going to be enormous fun and a huge adventure." Moffat added, "It always seems impossible when you start casting these parts, but when we saw Matt and Jenna together, we knew we had our girl. She's funny



and clever and exactly mad enough to step on board the TARDIS. It's not often the Doctor meets someone who can talk even faster than he does, but it's about to happen. Jenna is going to lead him his merriest dance yet. And that's all you're getting for now. Who she's playing, how the Doctor meets her, and even where he finds her, are all part of one of the biggest mysteries the Time Lord ever encounters. Even by the Doctor's standards, this isn't your usual boy-meets-girl."

The BBC's entertainment correspondent Lizo Mzimba interviewed Coleman on the roof of Broadcasting House for a short bulletin which appeared on the lunchtime BBC News. "It's a secret I've been keeping for quite a while," the actress explained. Later that day, CBBC's *Newsround* briefly showed Coleman's rooftop chat, and the

British press announced her casting: *Jenna-Louise Coleman is the new pal for Dr Who* wrote Leigh Holmwood of *The Sun* in their deferred story from the previous day.

"It did feel slightly like an out-of-body experience," Coleman later told *Doctor Who Magazine* of the press launch. Within minutes, Coleman's name was trending on Twitter. "You're the second most talked-about topic worldwide," noted Moffat. Coleman and Skinner then adjourned to the Saint Georges Hotel to speak to Benjamin Cook of *Doctor Who Magazine* and pose for photographs at Heights Bar; by now, best wishes to Coleman were being tweeted by former companions Anneke Wills (who had played Polly in 1966/7), Katy Manning (Jo Grant from 1971 to 1973) and Nicola Bryant (Peri Brown from 1984 to 1986). ■

Above:

The Doctor's new companion as she would (unexpectedly) appear in *Asylum of the Daleks*.

ASYLUM OF THE DALEKS



'KAREN GILLAN AND ARTHUR DARVILL
JOINED MATT SMITH FOR MATERIAL
OF THE DOCTOR AND HIS COMPANIONS
JUMPING INTO THE LIGHT BEAM
FROM THE PARLIAMENT.'

Production

A revised readthrough script was issued on Wednesday 21 March in time for the readthrough on the afternoon of Friday 23 March; no recording took place on Thursday 22 which was devoted to stunt experts Crispin Layfield and Stephanie Carey rehearsing various sequences on wires with Bob Schofield at Upper Boat. Friday then saw two units at work at Upper Boat Studios; Matt Smith was initially working on *Dinosaurs on a Spaceship* which was recording its final day on Block One in Studio 5.

Jumping-off point

Meanwhile, the Block Two team was scheduled to record from 7am to 4.30pm in Studio 2 – adjacent to the TARDIS set – with Karen Gillan and Arthur Darvill recording material for *The Angels Take Manhattan* before being joined at 2.20pm by Smith for work on *Asylum of the Daleks*. This was bluescreen material of the Doctor and his companions jumping into the light beam from the Parliament; Crispin Layfield supervised this work which concluded Day 1 of Block Two. At 5pm, the readthrough for *Asylum of*

Left: Some of the bluescreen work conducted on the series' latest Dalek adventure.

ASYLUM OF THE DALEKS

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the Daleks and *The Angels Take Manhattan* was then held in the Upper Boat meeting room – including the emotional departure for the Ponds. Jenna-Louise Coleman also attended the readthrough, shortly after doing her first formal BBC photocall with Smith and the TARDIS and had a tour of Upper Boat during the afternoon; Tom Spilsbury and Benjamin Cook of *Doctor Who Magazine* were also present to interview the new companion. The first official photo of Coleman in connection with *Doctor Who* was released later that day.

Only a small number of further cast members were needed for *Asylum of the Daleks*. Cast as Darla was Anamaria Marinca, an award-winning Romanian actress who had featured in Channel 4's *Sex Traffic* and the film *4 Months, 3 Weeks and 2 Days*. Cassandra was played by Naomi Ryan who had appeared in series such as *Mile High*, *Dream Team* and *Echo Beach*. Returning to the series was Nicholas Briggs who had provided the voice of the Daleks

– and many other monsters – since *Doctor Who* resumed production in 2004. “Matt Smith said to me after the readthrough, ‘It’d be really good, Nick, if you could make those mad screaming ones sound really, totally mad and horrible,’ and I certainly took his note,” Briggs told *Doctor Who Magazine*.

Matt Smith was particularly intrigued by the Dalek script. “I don’t think we got the Daleks right last time,” he told *Doctor Who Magazine*, recalling *Victory of the Daleks*, “but I really feel like we have now.” The actor also sensed that there was a change in the Doctor’s approach



following his apparent ‘death’ in the previous run; “We touch base with a man who is trying to step back a bit and be less prominent, less destructive,” he noted in the *Wall Street Journal*. However, as he commented on BBC One’s *Breakfast*: “The Doctor doesn’t hate much, but he hates the Daleks. It’s possibly one of his greatest weaknesses.” Karen Gillan and Arthur Darvill also felt that Amy and Rory were more grown-up in the new scripts. “The scripts lend themselves to playing it like that. It’s about being more confident. Rory and Amy know themselves a lot better now, as do we,” observed Darvill in *Doctor Who Magazine*.

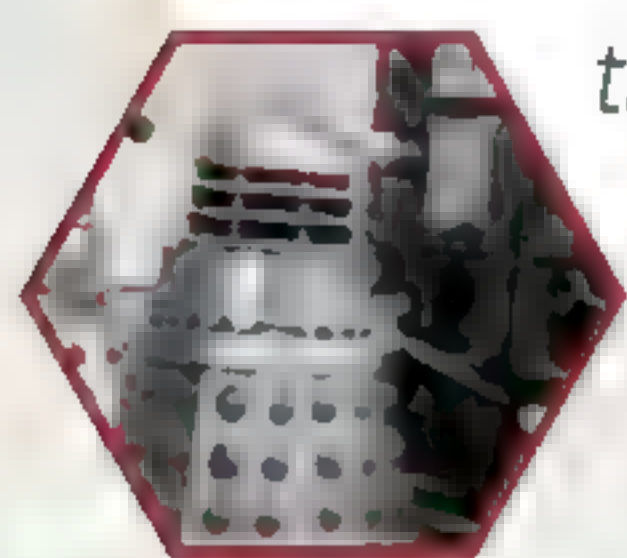
Statuesque

On Monday 26, the new trailer was made available on the BBC website along with images from the forthcoming episode, while BBC America premiered its own edit of the trailer across the Atlantic. On the same day, the revised shooting script for *Asylum of the Daleks* was issued ready for production on Block Two to resume the next day.

At the start of the episode, the vast statue of a Dalek in which the Doctor met

Connections: Vintage Daleks

► The Daleks in the IC unit are noted as having encountered the Doctor on the world of Spiridon (‘Spirodon’ in the script; from *Planet of the Daleks* [1973 – see Volume 20]), Kembel (from *The Daleks’ Master Plan* [1965/6 – see Volume 6]), Aridius (from *The Chase* [1965 – see Volume 5]), Vulcan (from *The Power of the Daleks* [1966 – see Volume 9]) and Exxilon (from *Death to the Daleks* [1974 – see Volume 21]).





Darla was described as 'like the Statue of Liberty in Dalek form'; Darla was initially outlined as a hooded figure 'very similar to the Doctor's Headless Monk look from *The Wedding of River Song*' although when seen fully she was revealed as 'mid-thirties, beautiful but careworn and nervous'.

The introduction of Amy in the script found her 'posing for the camera, in a typical Karen Gillan photoshoot. (Wowza.)' The character of Cassandra, the fake make-up lady, was originally envisaged as 'a plump, fussy woman'.

The main Daleks featured in the script were the bronze Daleks as introduced in the 2005 series, with the Parliament of the Daleks itself described as 'a huge vaulted chamber, and encircling it, tier after tier of... DALEKS! Like an amphitheatre of Daleks, the most we've ever seen at one time... At the end of the tiered chamber, where you might expect a throne, is a massive glass sphere, built into the wall. Huge feeder pipes flow into and inside... steam and condensation, and something truly hideous moving and slopping in the murk.' The new Dalek, the Dalek Prime Minister, was introduced with the script noting that when it spoke, its voice was 'like a Dalek, but deeper, more expressive'.

Originally when speaking to Darla about the Asylum, the Doctor described it as "the sin bin of the Daleks".

The surface of the Asylum was described as 'a snowscape, shrouded in filthy fog. Dimly through the murk, shapes of fantastical mountains and crags.' Inside the Asylum chamber, the stage direction noted of the Daleks that they were 'all different, every era is on display (every prop we can lay our hands on, basically) – the bronze ones, the new ones, the classic grey ones, the gold and white ones. And all damaged, and cracked, and rusting – it's like a Dalek scrapyard... And then a sound, a low, throbbing electric hum – Vom-Vom. Vom-Vom. Vom-Vom. (The Dalek heartbeat, as heard in all the Dalek stories.)' The script also outlined specifics of Amy's hallucinating point of view of these Daleks as being 'slightly distorted, dream-like... A man stands on the other side of the bars, a few feet away. A perfectly ordinary man, in a business suit... a surreal sight. The room is full of men and women, all slightly formally dressed. They all stand at odd angles to

Left:

"Wowza" – a Karen Gillan photoshoot.

Below:

The Dalek Prime Minister gets ready for his close-up.



ASYLUM OF THE DALEKS

STORY 226

Inset:
Inside the
Dalek IC unit.

Main:
Producer
Marcus Wilson
visits the IC
unit's 'patients'.

each other, mostly motionless. One of them is revolving on the spot. Another is shaking his head from side to side in a steady rhythm. (Vom-Vom. Vom-Vom.)' When the Doctor entered the chamber with Amy in his arms to find Rory, he was described as having 'his clothes torn and charred, he's battered and bloodied – Bruce Willis in *Die Hard*' with reference to the look of the American movie star in the 1988 action film.

Intensive care


In the IC unit, the chained Daleks were referred to as 'Hannibal Lecter Daleks' in reference to the cannibalistic serial killer in the novels of Thomas Harris who was seen severely restrained in iconic scenes from the 1991 movie *The Silence of the Lambs*. The description of the Doctor being surrounded by these Daleks was different in the script: 'One of the Daleks at the front is opening up, its metal panels folding out to reveal the mutant creature at the centre of it. It stares at the Doctor with such hatred, tentacles now reaching out for him...' The script did not feature any of the flashbacks of Oswin during the scenes of her realising the truth in her capsule.

Only the three regular cast members were needed for recording from 8am to 7pm (the usual hours) on Tuesday 27. This was the first day that *Doctor Who* was in production at its new home, the BBC Drama production base recently completed in the Porth Teigr area of Cardiff Bay. In Studio 2, the Asylum corridor and junction room sets had been constructed; recording covered Oswin

Connections: Raggedy man

➤ Recalling her first encounter with the Doctor when she was a young girl, as seen in *The Eleventh Hour* [2010 – see Volume 63], Amy calls the Doctor "Raggedy Man" as she had done in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66], and *The Girl Who Waited* [2011 – see Volume 69].



A man with short grey hair, wearing a brown leather jacket over a patterned shirt, is smiling and standing next to a large, detailed Dalek prop. The Dalek is gold and black, with a prominent black grille and a silver arm with a gunstick. The background is a dark, industrial-looking set.

Production

'THE CHAINED DALEKS WERE REFERRED TO
AS "HANNIBAL LECTER DALEKS".'

guiding Rory through the area first and continued with the Doctor hatching his plan as the TARDIS trio reunited. Meanwhile, Jenna-Louise Coleman was interviewed by Phillip Schofield and Holly Willoughby on ITV1's *This Morning* at 11.50am; although this was to promote her role in *Titanic* (which had just started its four-part run), Coleman also commented on her *Doctor Who* casting.

"We're going to have the most Daleks we've ever had on screen – but they will be from every era, quite deliberately. We're calling them in from everywhere!" Steven Moffat told *Doctor Who Magazine*. Work with the Daleks began in earnest on Day 3 – Wednesday 28 March – when Nick Hurran met up with veteran Dalek operators Barnaby Edwards and Nicholas Pegg at 7am to arrange a rehearsal for

the Daleks – or 'Enemies' as they were referred to on production paperwork – and to discuss ideas for the appearance of the famous aliens. "At our first meeting, [Nick] stressed that he wanted the Daleks to be really creepy and sinister in this episode," explained Nicholas Pegg in *Doctor Who Magazine*. "He showed us the design drawings, asking us how we thought the Daleks would cope with each of the sets and how manoeuvrable they'd be in various positions."

Enemy operators

Because of the large number of Daleks required for the first of the Asylum scenes and finally the Parliament sequences, a grand total of 14 'Enemy Operators' were to be trained, many of

Below:
The Daleks
rehearse.



whom had previous experience as *Doctor Who* supporting artists; some such as Jon Davey, Jeremy Harvey and Matthew Doman had already been Daleks in episodes like *Victory of the Daleks* and *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. However, Edwards and Pegg would play the Daleks in all the major shots where an acting performance was required. With a crew from the BBC website present to record proceedings, rehearsals from 8am to 12.30pm in Studio 4 at Upper Boat were conducted, with Colin Newman and Lyn Walters in charge of the remote control elements of the newer Dalek casings as usual. Training was conducted using three basic classifications of Dalek: the big Dalek Paradigm cases introduced with *Victory of the Daleks*, the medium-sized bronze models seen since 2005 and the small casings used in earlier stories.

The same day, a party from the media and entertainment union BECTU visited the main shoot at Roath Lock where scenes in the junction room continued to be recorded with the main cast. At the end of the day, the white room scene where Rory and Amy were reunited with the Doctor was recorded, along with the two Daleks operated by Edwards and Pegg, fresh from their rehearsals, while the other Dalek operators practiced at Upper Boat. Only Arthur Darvill, Nicholas Pegg and Barnaby Edwards were required on Thursday 29 March when recording returned to Studio 3 of Upper Boat where the large Asylum chamber and Asylum corridor set had been constructed; the sequence of Oswin guiding Rory to safety was recorded during the day. “The minute Steven pitched *Asylum of the Daleks*, we started thinking about how we were going to get our hands on that many Daleks,” recalled Marcus Wilson in *Doctor Who Magazine*. The BBC Cymru Art Department constructed



various new Daleks, principally eight bronze Daleks of the 2004 design and also a new cracked version of a Paradigm casing. Prop makers Penny Howarth and Alan Hardy looked at ways of modifying the new 2009 Paradigm casings which had been criticised in some areas. The raised section on the back of the prop was removed, the head was shifted slightly, and other changes were made to allow the cumbersome casings to be easier to operate. The bright colours were also replaced with more muted, metallic coats of paint from the BMW range.

In addition to these new Daleks, the BBC Cymru team enlisted the help of BBC Worldwide to obtain the services of other casings. Several restored Daleks had been on display as part of the *Doctor Who* Experience since 2011. The curator of Experience’s heritage section, BBC Worldwide’s Andrew Beech, was a great devotee of *Doctor Who* who had

Above:
Director
Nick Hurran
(with script)
liaises with
Dalek operator
Barnaby
Edwards.

Connections: Chin up

► Oswin makes fun of the Doctor’s chin, which had also been an object of amusement to Idris, the human form of the TARDIS, in *The Doctor’s Wife* [2011 – see Volume 67]... and indeed was the subject of good-natured jokes made by the regular cast about Matt Smith’s features.



been co-ordinator of the *Doctor Who* Appreciation Society in 1987/8 and subsequently ran many of the largest UK conventions for the series before joining the BBC. Andrew was able to help locate various privately owned replica Daleks which were of a high enough standard to feature in the series. The Daleks in the Asylum set comprised a Dalek in the original silver and blue livery as depicted in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] that introduced the creatures (an exhibit from the *Doctor Who* Experience on loan from a private collector), a black-domed Dalek in the style seen in *The Evil of the Daleks* [1967 – see Volume 10] (again on loan to the Experience), a cobweb-covered silver Dalek from *Death to the Daleks* [1974 – see Volume 21] (loaned to BBC Cymru by an enthusiast), a gunmetal grey Dalek painted as if from *Genesis of the Daleks* [1975 – see Volume 23] (loaned by former showrunner Russell T Davies), a grey Dalek from *Resurrection of the Daleks* [1984 – see Volume 39] (an exhibit from the Experience which included original elements and was loaned by private collector Mark Barton Hill), the Special Weapons Dalek from *Remembrance of the Daleks* (on display at the Experience), a grey Renegade Dalek from *Remembrance of the Daleks* ('Boris', loaned by a Hire a Dalek charity), some bronze Daleks as introduced in the 2005 series (one of which was 'Goldie', loaned by Hire a Dalek, plus another from a private collector), a replica of Dalek Sec first seen in *Army of Ghosts/Doomsday* [2006 – see Volume 53] ('Darth Invader', loaned by Hire a Dalek), an Ironside Dalek from *Victory of the Daleks* ('Churchill', loaned by Hire a Dalek), plus the modified and heavily distressed Dalek Supreme which was the prop seen in *The Wedding of River Song*. Very few of the Daleks which were on loan were used as occupied props, and so did not feature prominently

in the studio action. Consequently, most of the foreground Daleks were the bronze 2005 design, including items from private collections and BBC Worldwide; these included the new bronze Dalek prop 'Rusty' which was rigged to explode and five melted Dalek skirt sections which were also freshly built for the aftermath of the explosion. In the case of the Dalek loaned by Russell T Davies, this was a replica which the writer had kept in his hallway for many years, even before the series returned in 2005, and which he had always had to explain to visitors was not a 'real' Dalek from the series. "I asked him whether he'd like to lend it to us because, you know, the more Daleks the merrier," Caroline Skinner told *Radio Times*, "so we shipped it down. And it's there on screen, in some of the final, climactic moments of the episode, actually. And having now 'acted' on the show, it's now no longer a replica. It is an official 'canonised' Dalek. And Russell's thrilled."

Wrangler of the Daleks

Just as when you gather a bunch of people into a room they all look like people but they all look different, for the first time ever, the Daleks looked like a species as opposed to a range of



Right:
A few old
Daleks...

robots,” Moffat told the BBC website of these scenes. “They were quite distinctly a lifeform.” A ‘Dalek Wrangler’ was appointed in the form of production team member Harry Bunch who kept an eye on all the different Daleks. The ‘cracked’ Dalek which came to life close to Rory was operated by Barnaby Edwards with Nicholas Pegg in the Dalek facing it. Jeremy Harvey operated the black Dalek, with Matthew Doman, Jon Davey and Claudio Laurini in bronze Daleks; the remaining cases (including the Special Weapons Dalek) were empty. Nick Hurran used the symmetry of the set to create the illusion of greater space by reshooting some shots at different angles and elongating the avenue of columns past which Rory was pursued by the Daleks. When Rory slid under the door, Darvill lay on a ‘skate’ – a very low wheeled trolley – and was pulled through the opening on a rope hauled by the crew. Across the Atlantic, BBC America started to release a series of short videos about different aspects of the series, such as Smith and

Gillan discussing cosplayers and Gillan’s advice for Jenna-Louise Coleman.

The following day, Darvill had a day off while Smith and Gillan joined the Daleks in Studio 3. Using the Asylum sets for the corridor and chamber, the two stars recorded the Doctor and Amy encountering the rusting Daleks, and also Amy’s hallucinating point-of-view shots showing the Daleks as people. Some of these figures were played by the supporting artists who were operating the Daleks, while the ballerina was young Lucy Edwards, who performed to a playback of appropriate ballet music and whose shots were completed by 4.30pm. With the illusionary version of the sequence recorded, the Dalek version of events was then recorded, with Harry Burt operating the spinning Dalek (with the livery from *The Evil of the Daleks*) which had been seen as the ballerina, while Barnaby Edwards was inside the Dalek that had been the sinister moustached man who welcomed Amy. Tony Evans handled the alter-ego of the ballgowned woman and Gwion Ap

Above:
Rory takes
a closer look
at one of
the inmates.

ASYLUM OF THE DALEKS

DO NOT
ENTER

"PART OF THE LIFE CYCLE
OF ANY DALEK IS THAT
IT GETS BLOWN UP."

Rhisiart was her partner (as he had been in human form), Nicholas Pegg was the Dalek version of the deranged swaying man, and the couple holding hands became Richard Knott inside the black Dalek alongside an empty casing. After recording wrapped for the day, the Any SFX team cleared the set and tested the explosion for the self-destructing Dalek.

Visiting the set was Andrew Beech, supervising the use of the *Doctor Who* Experience loan Daleks. Meanwhile, the *Doctor Who* website released the first images of the ancient Daleks on set, revealing that all the previous Dalek designs would appear. That afternoon, Steven Moffat attended a recording for the Radio 2 series *Michael Grade: On the Box* at Studio 6A of the BBC's Western House in London; here he discussed the current state of television in general and the role of *Doctor Who* in particular.

Explosions!

The BBC website team was present at Upper Boat on Saturday 31 March to cover the major explosion of the Dalek in Studio 3. The first scene to be recorded was of the Doctor and Amy descending the rope ladder, something which Smith and Gillan had rehearsed the previous day; apart from the actual take, the two actors wore gloves and shin pads for this scene. For the Doctor's sudden reverse of the self-destructing Dalek, the empty Dalek casing – 'Rusty' – previously operated by Barnaby Edwards was yanked backwards on a rope at speed, after which the stage was cleared completely for the explosion effect itself; a petrol-based explosive in a steel framework placed within an existing Dalek casing was used to blow the front of the prop apart in a spectacular fashion. The resultant effect



Left: Matt Smith and Karen Gillan pose with a Dalek from *The Evil of the Daleks*.

was recorded using a remote control camera over lunch; "Part of the life cycle of any Dalek is that it gets blown up," noted Steven Moffat on the BBC website. The aftermath with Rory finding the Doctor and Amy was then recorded, with additional sequences in the asylum corridor of the Doctor moving past the insane Daleks towards the IC unit and then hurrying back to join his friends on the transmat. 'After extensive deliberation, THE DOCTOR HAS SPOKEN. Matt Smith likes the sixties Dalek best' tweeted Steven Moffat, after which he tweeted a shot of Smith and Gillan posing with the 1967 vintage model.

The *Daily Star Sunday* ran the item *I'll be Doctor Who's Cleopatra* on Sunday 1 April in which Jenna-Louise Coleman explained, "I visited the set last week and there were scenes built from all around the world. So I'm looking forward to going on all these big adventures. I think Ancient Rome would be great – to play Cleopatra would be good fun."

Connections: Operatic

► The Doctor recognises himself playing the triangle on the recording of the opera *Carmen* from an unseen adventure. *Carmen* was written by French composer Georges Bizet with a libretto by Henri Meilhac and Ludovic Halévy, based on a novella of the same title by Prosper Mérimée.



Connections: Question time

► At the end of the adventure, the Doctor laughs at the Daleks asking him, "Doctor who?" knowing that this is the question that must never be answered, according to Dorium in *The Wedding of River Song* [2011 - see page 6].



For the start of the following week, pink coloured revision pages for the *Asylum of the Daleks* script were issued on Monday 2 April; each revision to the shooting script after the start of production was tracked by coloured pages. Additions included the Doctor's exchange with Darla in which he asked if she remembered who she was (reinserted from an

earlier draft), Darla informing the Doctor that there were millions of Daleks in the fully automated Asylum (again, reinstated), and an extension of the dialogue in the scene as Amy and Rory watched the TARDIS dematerialise; previously Amy simply told Rory that he could come in "if you wipe your feet... and never leave again". The same day, BBC America released videos with Smith, Gillan and Moffat discussing the role of the companion, which were followed in the coming days by Moffat talking about the forthcoming New York shoot, Smith and Gillan speaking about why America watched *Doctor Who* and also why they didn't Google themselves.

Recording at Upper Boat saw David Gyasi rejoin the cast, with the BBC Website crew also present. Work commenced in Studio 6 with bluescreen shots of the TARDIS trio and Daleks on an eight-foot rostrum to simulate the ascending lift for the white room scene, after which recording focused on the escape pod of the *Alaska* for the rest of the day. Smith and Gyasi rehearsed the Doctor's use of the fire extinguisher on Harvey in the car park, while Charlie Bluett and Lauren Wellman of Millennium FX supervised the prosthetic application to the four skeleton



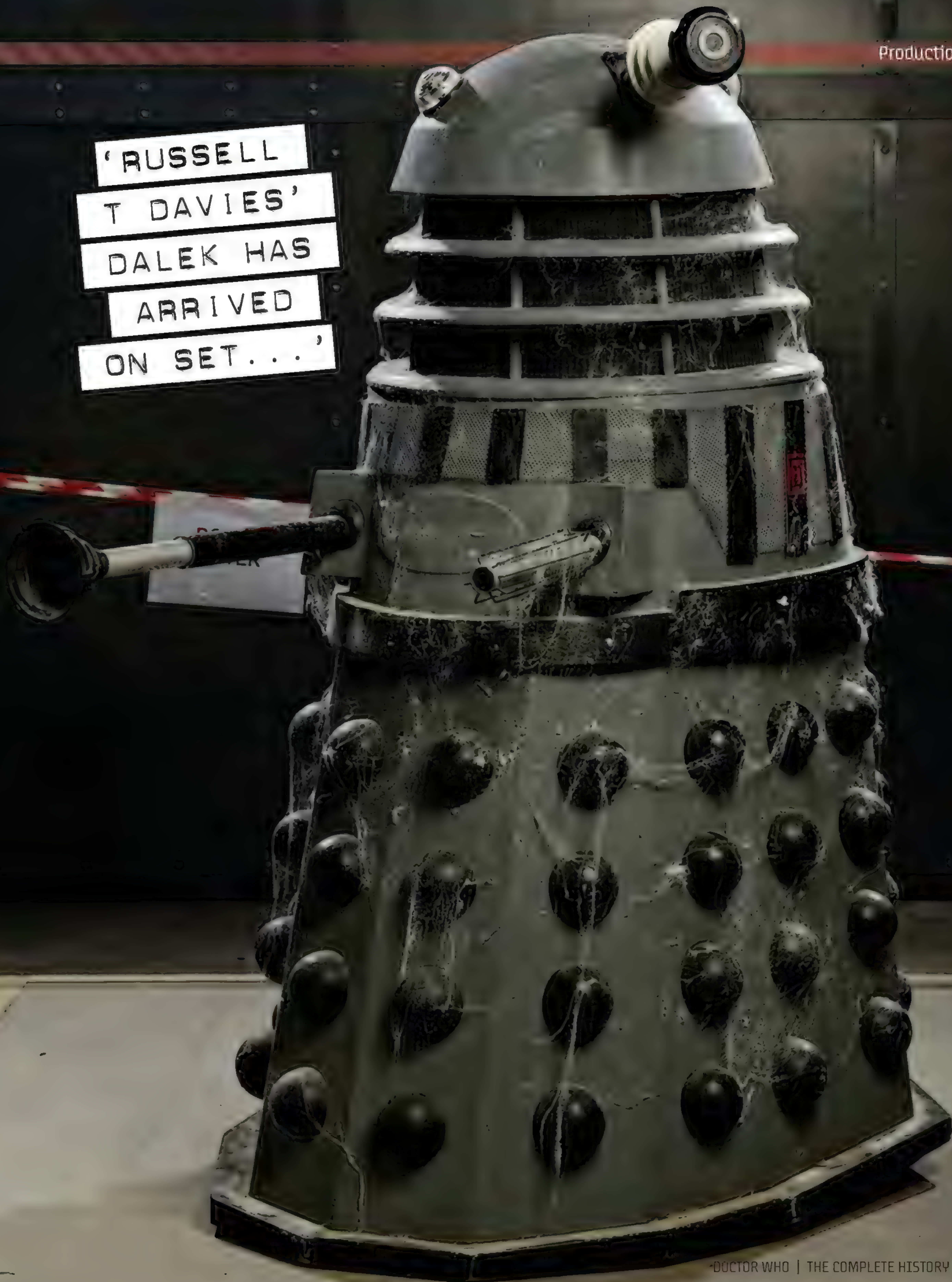
supporting artists. Also during the day, a B camera unit ventured outdoors to record a bluescreen shot of the Doctor, Amy and Harvey looking down the hole made by Rory.

Davies' Dalek

Now that the main scenes with the older Daleks had been completed, their owners could start to reveal their involvement. 'Our Dalek on its way to TV stardom in Cardiff' tweeted Russell T Davies' partner Andrew Smith, with a shot of the former showrunner's replica prop being despatched for production. 'Russell's Dalek has arrived on set - I'm talking her through her part!' tweeted Caroline Skinner down in Cardiff. 'We'll all look after it. Except for the Doctor, who'll probably blow it up. Sorry, he does that,' added Steven Moffat. Production returned to Roath Lock on Tuesday 3 April when more Dalek scenes were mounted in Studio 2. Only Matt Smith was required along with the Dalek operators, and also Dalek voice artiste Nicholas Briggs. "They shot some of it without me, before Matt [Smith] specifically asked for me to be there," Nicholas Briggs told *Doctor Who Magazine*.

Above right: Darla gives the Doctor a guided tour of the Dalek Parliament.

'RUSSELL
T DAVIES'
DALEK HAS
ARRIVED
ON SET...'



Right:

Preparations for the climactic scene where the Doctor finally tracks down the unfortunate Oswin...

“Nick Hurran greeted me on set, saying, ‘Apologies, Nick, I didn’t realise it was your voice that made the Dalek lights flash. We’ve been trying everything.’ And Matt, to whom I shall be eternally grateful, wanted to have that real Dalek voice there, rather than someone else reading in.”

A total of 13 Daleks (including the one which would be revealed as Oswin) were used on set, seven of which required operators inside them at one point or another; most of these were the newer bronze props. Work commenced on the scenes in the IC unit with the Doctor being confronted by some of his former adversaries from earlier adventures; discussing his approach to the scene where the Daleks closed in on his character, Smith told *Doctor Who Magazine*, “I imagine that this place, this Asylum, has been the most horrendous concentration camp that has ever been, worse than anything we know in a human context.”

The padded cell

Recording then continued with the Doctor’s entry into the padded cell (a redress of the white room from the Dalek saucer) for his meeting with Oswin. The Oswin Dalek was operated by Barnaby Edwards and voiced by Nicholas Briggs. “As I said to Moffat, ‘When all this is out and in the public domain, can I say that I actually played the new *Doctor Who* girl?’ He said, ‘Yes’... but he was laughing,” recalled Briggs to *Doctor Who Magazine*. Various plate shots on both these sets were recorded for use in Oswin’s nightmare montage, and for the Doctor’s flight from the exploding IC unit, Edwards operated Russell T Davies’ Dalek while Nicholas Pegg was inside one of the bronze models.

Because of a night shoot required on *The Angels Take Manhattan*, recording

on Wednesday 4 April – Day 9 – was scheduled from 2pm through to 1am. A series of round table interviews with journalists from the *TV Times*, *What’s On TV* and *TV Choice* and Ben Cook of *Doctor Who Magazine* were scheduled with Smith, Gillan and Darvill at 2pm, 6pm and 7pm respectively, in between which Smith completed many of the shots on the IC unit and padded cell sets in Studio 2 prior to heading off on location. Also present this day was Jenna-Louise Coleman, who was having her costume fitting in the morning.

Further press interviews – this time for *Buzz Magazine*, *TV & Satellite Week* and *Radio Times* – were scheduled for Thursday





5 April. Nicholas Briggs dubbed most of the Dalek dialogue for the recorded scenes from 10am that morning, with recording scheduled from 1pm to midnight. Recording began on location at Bute Esplanade, previously seen as the home of Amy and Rory in *The God Complex* (recorded in March 2011) and *The Doctor, the Widow and the Wardrobe* (in September 2011); this was seen in the penultimate scene of the TARDIS dropping Amy and Rory off, and only required Gillan and Darvill. After wrapping at 3pm, the pair travelled to Upper Boat and rejoined Smith for recording on *The Angels Take Manhattan*. The final scene of the episode showing the delighted Doctor dancing

around his vessel was recorded on the standard TARDIS set on Stage 1. The afternoon shoot at the Ponds' home was reported in the *Daily Mail* the following day via Kirsty McCormack's article *Someone's not ready to leave just yet! Karen Gillan bursts into tears on the set of Doctor Who... but it's all just part of the script*. This in turn fuelled Leigh Holmwood's *Karen Gillan bid Ta-ra-dis* on Saturday 7 April

Good Friday saw no rest for the BBC Cymru team, with location work commencing on Mount Stuart Square in Cardiff at 2pm; this location – previously seen in episodes such as *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] and *Army of Ghosts/Doomsday*



Above:
"You've got
something
on your
forehead..."

– was the location of Rory's capture on board a number 23 London bus provided by Motorhouse Ltd and driven in long-shot by David Brundrit. Stunt co-ordinator Gordon Seed supervised the action sequence of Rory's abduction before the crew continued location work on *The Angels Take Manhattan* with Smith and Gillan. Smith was then released on Saturday 7 April – Day 12 – when work for *Asylum of the Daleks* and *The Angels Take Manhattan* took place at Bristol University's Royal Fort House (home to the School of Physics and the Institute for Advanced Studies) on Tyndall Avenue. Inside these premises, Amy's abduction from her dressing room was recorded with Dominique Colbert of Millennium FX supervising the application of Cassandra's Dalek eye-stalk to the forehead of actress Naomi Ryan. Work commenced at 3.30pm and continued with Amy's photoshoot and Rory's arrival. "Those scenes were really interesting to do," Gillan told BBC Media, "because they created such

a different on-screen atmosphere between Amy and Rory, something that the viewers wouldn't have seen before." Darvill agreed, commenting, "Every relationship has its rocky moments, but it was quite fun to play out a problem in their relationship and it shows a different side to both of their characters and makes them more real." Following this, recording continued through the night on *The Angels Take Manhattan*.

The crew had the rest of the Easter weekend off, preparing to fly to New York for three days location work on *The Angels Take Manhattan*. While work on *Asylum of the Daleks* would not resume until the following week, the tweets about the collection of Russell T Davies' Dalek prompted stories in the tabloid press. *It's REJUVENATE as Sun's model Dalek is called back to action* proclaimed Colin Robertson, the TV editor of *The Sun* on Tuesday 10 April in a story which claimed that a Gold-style Dalek prop from *Day of the Daleks* [1972 – see Volume 17] that had been pensioned off to the newspaper

six years ago was ready to do battle again after 'an SOS from the BBC' which had issued 'a worldwide appeal to borrow back the flogged-off aliens'. "We're collecting every Dalek known to man. It's going to be great," said Caroline Skinner, quoted from *Doctor Who Magazine*. This was followed up on Thursday 12 April by the same paper's *Ex-Hibernate* in which the same journalist wrote about various other Daleks around the UK.

Following the US shoot, the third week of April was devoted largely to *The Angels Take Manhattan*. However, inserts of Amy's photoshoot were recorded adjacent to Studio 1 at Upper Boat on the evening of Friday 20 April amid production on the Weeping Angels episode.

Inside the Eye

The last full week of Block Two saw recording on both episodes. When work commenced at 1.30pm on Monday 23 April – Day 21 – it was on *Asylum of the Daleks*, with statue eye-stalk sequences that opened the episode recorded in Studio 4 of Roath Lock. Dominique Colbert was again in charge of Dalek eye-stalk application, this time to Anamaria Marinca. The remainder of the afternoon and evening was then spent on *The Angels Take Manhattan*. The Ponds' farewell again occupied most of Tuesday 24 at Roath Lock, although a B camera team did record pick-up shots of Harvey (a double for David Gyasi) dropping one of his tools in the snow and also of a skeleton face lunging at the camera.

Asylum of the Daleks became the main focus again on Wednesday 25 April – Day 23 – when recording was scheduled for 12.15pm to 11.15pm. The vast Parliament of the Daleks set had been constructed in Studio 3 at Roath Lock and the initial

scenes were carefully rehearsed with a record number of Dalek props on set. One of these was operated by Mark Barton Hill, a restorer of *Doctor Who* props who had been associated with numerous *Doctor Who* Exhibitions since the 1990s; Mark worked with Andrew Beech, who was again present to supervise use of the Dalek props. Other set visitors included Radio 2 DJ Simon Mayo, head of BBC Vision Nick Brown, and journalists from *Live Magazine*. The BBC website team was also present to record 'additional content' for the day. Following rehearsal on the Parliament set, a single scene for *The Angels Take Manhattan* was recorded with Alex Kingston and completed by 3pm, allowing the rest of the day to be devoted to the massed Daleks addressing the Doctor and forcing him, Amy and Rory into the gravity beam. Charlie Bluett of Millennium FX supervised the Dalek Prime Minister prop in its tank (similar to the visible Emperor Dalek seen in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50]), while Dominique Colbert continued to be in charge of Darla's Dalek prosthetic. Barnaby Edwards operated the white

Below:
The Dalek Parliament set is prepared.



Dalek Supreme with Nicholas Pegg as the main bronze Dalek in the lower area, and Jon Davey taking over as the other bronze Dalek which had escorted the TARDIS trio on the platform. There were 26 physical Dalek props present on set, including three red drones (two newly built, one on loan from BBC Resources) and a blue Strategist from the Dalek Paradigm, the six newly built bronze Daleks and numerous others from collectors and BBC Worldwide. The Parliament set itself was the biggest set ever designed for *Doctor Who*, exceeding *Dinosaurs on a Spaceship*'s corridor set from two months earlier.

Work on the Parliament set was scheduled for 11am to 10pm on Thursday 26 April and was the final day to require the massed Daleks and Anamaria. Again, the BBC Website team was present, as well as *Doctor Who Magazine*'s Benjamin Cook. The previous day's Parliament scenes were completed and followed by the Doctor's departure from the Daleks' vessel by TARDIS. "The day we filmed with all of those Daleks there was such an excitable atmosphere on set from cast and crew

Below:
Some
Dalek MPs!



alike. It was a brilliant few days at work!" recalled Matt Smith to BBC Media. That evening at 8pm, Channel 4's decluttering show *Get Your House in Order* focused on *Doctor Who* fan Barry Phillips who was attempting to reclaim his home from his memorabilia collection; Barry was seen selling many items with the help of Colin Baker, the Sixth Doctor, at the Big Blue Box event held in Tunbridge Wells on Saturday 14 January.

Parliament in session

Friday 27 April was then scheduled for recording from 10am to 5pm, and began with pick-ups on the Parliament set in Studio 2 through to 3pm which saw Barnaby Edwards operating Daleks – notably the Dalek Supreme – as required and close-ups of the Prime Minister plus shots of Dalek controls, the Doctor's wrist unit and Rory and Amy almost holding hands. Insert shots of the Doctor and Oswin Dalek (operated by Edwards) in the padded cell were also completed, along with other cutaways of the Doctor straightening his tie in the Asylum corridor, Amy saying, "That's what the Doctor said," in the junction room, and close-ups of the Doctor and Amy in the light beam on a greenscreen. Meanwhile, a photoshoot was held in Studio 3 which focused first on Karen Gillan and then Arthur Darvill, after which the team was joined by Smith at 1pm prior to their readthrough for Block Three between 2pm and 3pm. Following a costume change, the trio then posed for more publicity shots through to 6pm.

The final two days of Block Two were to focus on Jenna-Louise Coleman as Oswin and were conducted by a second unit under Nick Hurran while the main unit worked on Block Three with Douglas

'THERE WERE 26 PHYSICAL
DALEK PROPS PRESENT ON SET,
INCLUDING THREE RED DRONES.'

Mackinnon. Monday 30 April saw the team at Upper Boat from 8am to 7pm, commencing with some Matt Smith material for *The Angels Take Manhattan*, after which Smith rehearsed Coleman's scenes with her before going to join the main unit on location. The explosion for the destruction of the Asylum was shot first, after which the team set to work on the sequences in Oswin's capsule with the appropriate playback of material onto the monitor screens in Studio 6. "My first two days were crazy! I was on set on my own for two days, talking to a green circle that was supposed to be Matt," Coleman told *Doctor Who Magazine*. "We had, like, 22 pages to shoot in the two days, so it really did throw me in at the deep end. Luckily, I had Matt's rushes to look at, because they'd already shot his stuff." By the end of the day, all Oswin's scenes up to her addressing the Doctor in the escape pod had been recorded. Only Coleman was needed on Tuesday 1 May when her remaining material was recorded from 8am to 7pm. With the capsule scenes completed, Coleman went through a number of costume changes to record

Below:
Jenna-Louise
Coleman's first
taste of the
world of
Doctor Who...



against greenscreen for the nightmare sequences in the Asylum chamber, the IC unit and the padded cell.

In December 2011, it was revealed that the 2011 series of *Doctor Who* was the most downloaded television series for Apple's iTunes media store. Consequently, in spring 2012 it was arranged that a special Prequel – similar to those made for some of the 2011 episodes – would be recorded specially and made available with the first episode following its broadcast.

Steven Moffat wrote a short script in which a mysterious 'Hooded Figure' would confront the Doctor in a café via a psychic projection and inform him that a woman needed his help on the planet Skaro; this would then lead into *Asylum of the Daleks*. The shooting script for Prequel was issued on Tuesday 5 June 2012 and was to be recorded as part of a three day 'Additional Content' shoot under director Saul Metzstein who had previously directed the episodes in Block One.

The co-ordinates for Skaro

In the script, the Doctor commented that he was married as seen in *The Wedding of River Song* and the Hooded Figure explained to the Doctor about Darla Von Karlsen (and her endangered daughter) who would feature in *Asylum of the Daleks*; Darla's full name was given here, whereas it was not in the episode itself. The Hooded Figure also transported the Doctor to the Asylum from that episode and made references to Skaro where the adventure opened. After the Asylum, the Doctor was scripted to find himself sitting outside the TARDIS in a deckchair and it was here that the Hooded Figure was to show him the space-time co-ordinates for Skaro; this was revised, initially to have the Doctor find himself in a deckchair in

a garden – planned for recording at Bute Esplanade during location work for Amy and Rory's house in *The Last Days of the Ponds* (latterly *Pond Life*) – and then on a beach, with the last part of the sequence then situated in a limbo area.

Recording began on Thursday 7 June at 7.30am at The Plan Café in Morgan Arcade, Cardiff with Saul Metzstein as director. Barnaby Edwards – the main Dalek operator on the episode – joined Matt Smith to appear as the mysterious Hooded Figure. Recording completed on Friday 8 June alongside further work on *The Last Days of the Ponds* between 7.30am and 6.30pm. In Studio 2 at Roath Lock, a dark area representing the undercroft of the TARDIS was used for the recording of the final scene in which the Doctor named the world of Skaro. The sequence of the Doctor sitting in the deckchair was then recorded in Studio 3, after which the crew moved to Studio 2 for the scene of



Left:
A reunited Amy and Rory outside their home.

the Doctor being shown the interior of the Asylum.

A short version of the title sequence with the title *Asylum of the Daleks – Prequel* and Steven Moffat's writer credit opened the finished 2'35" item. The Prequel was made available to users of iTunes along with *Asylum of the Daleks* following its broadcast. ■

PRODUCTION

Thu 15 Mar 12 Sierra Nevada National Park, Almeria, Spain (Snowy Plain/Alaska Escape Pod/By the Rock/Landscape)

Fri 23 Mar 12 Upper Boat Studios, Treforest: Studio 2 – Space/Light Beam/Parliament of the Daleks

Tue 27 Mar 12 BBC Roath Lock Studios: Studio 2 – Asylum Corridor/Junction Room Door/Junction Room

Wed 28 Mar 12 BBC Roath Lock Studios: Studio 2 – Junction Room/White Room

Thu 29 Mar 12 Upper Boat Studios: Studio 3 – Asylum Chamber/Asylum Corridor

Fri 30 Mar 12 Upper Boat Studios: Studio 3 – Asylum Corridor/Asylum Chamber/Junction Room Door

Sat 31 Mar 12 Upper Boat Studios: Studio 3 – Ladder Shaft/Asylum Corridor/Asylum Chamber

Mon 2 Apr 12 Upper Boat Studios: Studio 6 – White Room/Alaska Escape Pod/Cockpit/Snowy Plain/By the Rock

Tue 3 Apr 12 BBC Roath Lock Studios: Studio 2 – IC Unit/Door/Padded Cell

Wed 4 Apr 12 BBC Roath Lock Studios: Studio 2 – IC Unit/Door/Padded Cell

Thu 5 Apr 12 Bute Esplanade, Cardiff Bay (Amy + Rory's House); Upper Boat Studios: Studio 1+2 – The TARDIS

Fri 6 Apr 12 Mount Stuart Square, Cardiff Bay (London Street/Bus)

Sat 7 Apr 12 Bristol University/Royal Fort House, Tyndall Avenue, Bristol (Amy's Dressing Room/Photography Studio)

Fri 20 Apr 12 Upper Boat Studios: Studio 1+2 – Photoshoot

Mon 23 Apr 12 BBC Roath Lock Studios: Studio 4 – Statue Eye-Stalk

Tue 24 Apr 12 BBC Roath Lock Studios: Ext – Snow/Studio 4 – Oswin's Capsule (insert)

Wed 25 Apr 12 BBC Roath Lock Studios: Studio 3 – Parliament of the Daleks

Thu 26 Apr 12 BBC Roath Lock Studios: Studio 3 – Parliament of the Daleks

Fri 27 Apr 12 BBC Roath Lock Studios: Studio 2 – IC Unit/Padded Cell/Asylum Corridor/Junction Room (Against Black)/Parliament of the Daleks (inserts)

Mon 30 Apr 12 Upper Boat Studios, Treforest: Studio 6 – Space/Oswin's Capsule

Tue 1 May 12 Upper Boat Studios, Treforest: Studio 6 – Space/Oswin's Capsule/Asylum Chamber – Greenscreen/IC Unit/Padded Cell – Greenscreen

Post-production

Several edits were made to *Asylum of the Daleks* during post-production. When Darla encountered the Doctor in the statue's eye-stalk, she originally said to him, "Sorry, it's just... people say you're dead." "I'm a time traveller," replied the Doctor, as he emerged from the shadows. "Everyone's dead if you travel far enough." As the Doctor gazed across the ruined planet, Darla noted, "You must have been here before." "Like I said – look at the state of it," replied the Doctor. Squinting at her, he commented, "Red hair, missing daughter – that's a little too good."

In Amy's dressing room, as Amy sat down she originally frowned and put her hand to her face where the make-up lady, Cassandra, had touched her, commenting, "Your hands are very cold – have you been outside?" "Oh, my hands have always been cold, dear. Even when I was alive," replied

Below:
"Everyone's
dead if
you travel
far enough."



Cassandra, who then frowned and added, puzzled, "Oh! Why did I say that?"

After the title sequence, the first scene in Oswin's capsule was originally meant to establish the room and then show someone pruning a rose bush, with a rose head being cut off, tossed in the air and caught in a pair of teeth as the *Habanera* started playing. Having nailed up the hatch, when Oswin considered that the creatures outside were vampires, she continued, "Dalek vampires who can't make it past a few planks. So there's good news and bad news."

Parliamentary language

In the Parliament of the Daleks, after Amy commented to Rory on how the Doctor was analysing the situation, Darla approached the trio. "Well? Is anyone going to tell me what this is about?" asked the Doctor. "The Parliament is about to convene," explained Darla, "We will be arriving at our destination very shortly." "What destination? Where are we going?" asked the Doctor. "The Parliament will explain," replied the woman, leaving the Doctor to resume his pacing after he flashed a quick look at the Ponds. "Worry about us?" asked Rory, picking up on his wife's comment that the Time Lord was starting to worry. "We're in danger and not holding hands," pointed out Amy. "He's probably worked out the exact angle we're looking away from each other." She then continued with her comments on the Doctor studying them and straightening his bow tie. "Over there, by the Prime Minister," said Rory. "What is?" asked



Amy. “The most defensible area in the room. And there are four exits,” explained her husband. “Five,” corrected Amy, “there’s a hatch in the floor. We got good at this, didn’t we?” “Glad we got good at something,” replied Rory as a deep chime sounded throughout the chamber. When the Prime Minister asked what the Doctor knew of the Dalek Asylum, he initially replied, “The Asylum. Is it real?” “What do you know?” repeated the Prime Minister. “The Daleks in the Asylum are lost in rage. They despise all things, even themselves,” explained the Prime Minister before commenting how it would be offensive to kill their hatred.

After Rory admitted that his colour question wasn’t very good, the Doctor commented to Darla of the Asylum, “Well! I certainly hope you remembered to lock the door.” When there was no reply, he observed, “Ah. The embarrassed silence of the Daleks.” “There have been attempts before to breach the Asylum defences,” continued Darla. “None have succeeded. Til now.” “Non-Dalek-kind has entered the Asylum,” noted the Doctor. On hearing

Carmen being played from the Asylum, the Doctor originally added, “Based on a good friend of mine.” After the Dalek Supreme indicated that the predator would be deployed, the Prime Minister continued, “The predator will be introduced into the biosphere and exterminate all. The Asylum will be cleansed.” “What predator?” asked the Doctor after the column of light appeared. “The predator of the Daleks,” replied the Dalek Supreme. When Darla clarified the identity of the predator to the Doctor, she continued, “You are the exterminator. You will cleanse the Asylum.”

The sequence with Rory finding himself in the Asylum chamber originally continued through to the damaged Daleks coming back to life, although this was split in two by pulling forward the sequence of the Doctor, Amy and Harvey entering the escape pod. When Oswin signed off from talking to the Doctor in the escape pod, she originally said, “Things to do, chin, chin!” When Oswin suggested to Rory that his nose could fence with the Doctor’s chin, she originally continued, “Actually that would be kind of hot – I’d pay good

Above:

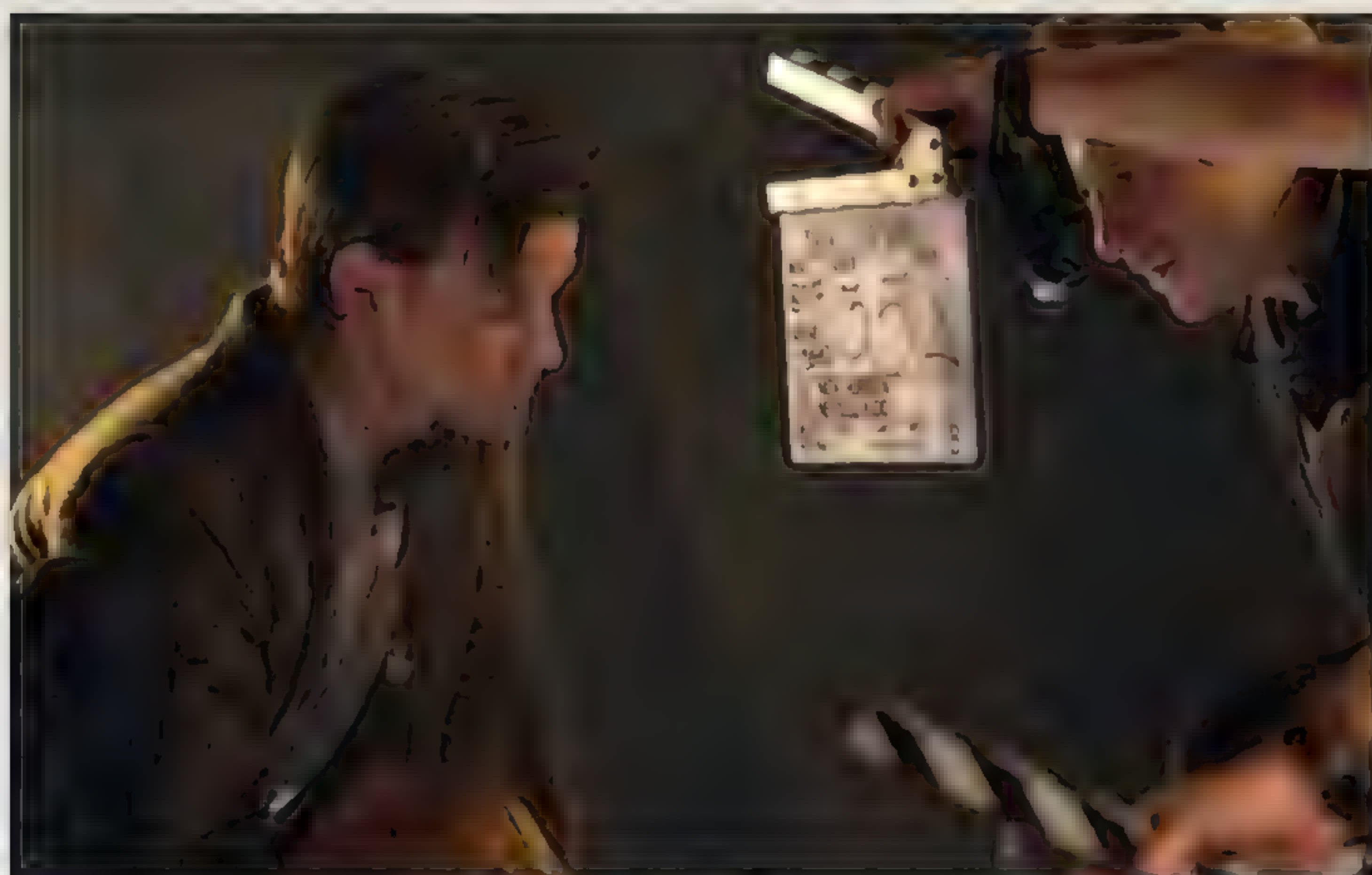
The Doctor, Amy and Rory reunited.

money.” This material with Oswin urging Rory through the door was dropped back after the Doctor and Amy descending the rope ladder, splitting this sequence prior to their entry into the Asylum chamber. As the rusting Dalek advanced on the Doctor and Amy trying to say, “Intruder,” the Doctor called out, “Oswin! Any ideas?” Oswin, slammed at her controls, cursing, “Damn it!!” The subsequent sequence with the Doctor shielding himself and Amy from the self-destructing Dalek in the cupboard was marginally trimmed. This was to have been followed by a short scene in Oswin’s capsule with Rory’s voice asking, “Oswin, was that the Doctor?” “Why would it be the Doctor?” asked the girl. “It sounded like the Doctor. Get me to him, now, please,” asked Rory; this dialogue was altered in dubbing.

After the Doctor outlined his plan for the teleport to Oswin, the scene of the girl sitting back from her console, excited, was to continue with her frowning and glancing over at the fridge. Back in the junction room, after the Doctor told Rory to keep Amy focused, Amy interjected, “Yeah, talking like I’m not here is really helping. What do I do?” After the Doctor told her to resist and kissed her forehead, he originally added, “Scotland for the

Below:

“See if saying something nice about Scotland will perk her up.”



win!” As the Doctor approached on Oswin’s monitor, she was still standing at her fridge, looking in at all the fresh contents, frowning as she reached in and touched one of the milk bottles. When the Doctor spoke to Oswin and told her she was in a dream, the survivor originally responded, “This place is not a dream, it’s a nightmare.” “It’s a better nightmare than where you really are,” said the Doctor from the screen, “You didn’t hack into the Daleks’ path web, you didn’t have to...”

A stranger again

The penultimate scene outside the Ponds’ house was originally longer. As the TARDIS faded away, Rory asked, “Is it me, or did he seem... happy?” “He can be a stranger again,” replied Amy. “It’s all he really wants.” The couple looked at each other, awkwardly. “So. What if I come in?” asked Rory. “What if you do?” retorted Amy. “I promise to take my shoes off,” offered Rory. Amy looked at him



for a moment and then gave the tiniest smile; “It’s a start,” she said as she went inside, leaving the door open for him. Rory punched the air in joy... only for Amy’s voice to call out, “Can see you!” “Okay!” he said, snapping back to normal, and going in after her...

Although the bulk of the first music recording session for the series was devoted to *Dinosaurs on a Spaceship* and *A Town Called Mercy*, two of the cues by composer Murray Gold – *Insane Dalek* and *Insane Dalek Melodrama* – running to five minutes were recorded on Thursday 31 May at Hoddinott Hall in Cardiff where arranger and conductor Ben Foster worked with the 80-piece BBC National Orchestra of Wales led by Nick Whiting. Much of the score for the episode – 19 cues totalling around 18 minutes and including *Clara’s Theme* – was recorded in a similar session on Wednesday 27 June; recording ran from 2pm to 5pm and then 6pm to 9pm, with Lesley Hatfield this time leading the orchestra, and the cues mixed

at AIR Studios in London over the next four days.

The vast Dalek force (the most Daleks ever seen in a single camera shot) in the Parliament was created by the use of computer-generated imagery (CGI) by The Mill, the usual provider of such effects since the series re-entered production in 2004. 3D supervisor Matt McKinney told *Doctor Who Magazine*, “[*Asylum of the Daleks*] was a lot harder than we thought it was going to be. We’ve got more Daleks on screen than ever before. Trying to control them all – and making them point in the right direction!” Although Daleks had been animated before by the team in earlier episodes, this had been for the old PAL definition 625-line system; since the advent of High Definition (HD) with *Planet of the Dead* [2009 – see Volume 61], CGI effects now needed to stand up to greater scrutiny.

The Dalek control room sound effect first heard back in *The Mutants* (AKA *The Daleks*) was used for scenes in the *Asylum*, along with an alarm previously heard in *Destiny of the Daleks* [1979 – see Volume 30] now employed for the self-destructing Dalek. Added to the soundtrack for Amy’s photoshoot was *Feel the Love* by the British group Rudimental; released by Asylum Records, this had topped the UK singles chart in June soon after its release on Monday 14 May.

Caroline Skinner had suggested that an element of fun could be added to the new episodes by having a slightly different title sequence every week; for this first show of the run, the logo was formed from ‘Dal-eggs’ and the tinting of the time vortex and TARDIS used green, blue and yellow prominently. A new font, which appeared with a rippling effect, was used for the opening title credits plus the producer and director credits over the subsequent scene. ■

Left:

Amy and Rory originally had more to say as the TARDIS departed.

Publicity



Above:
The BFI Q&A.

As with various key episodes in previous years, a special preview of *Asylum of the Daleks* along with a Q&A session featuring cast and crew was organised in conjunction with the BFI Southbank. It had been intended to keep the title of the Dalek episode a secret for a little longer, but when the BFI's brochures for August were distributed in late June, the title was cited for the screening scheduled for Tuesday 14 August. *Asylum of the Daleks* was formally announced by the BBC Website on Monday 25 June. A further screening was also announced at the Edinburgh International TV Festival which ran from Thursday 23 to Saturday 25 August and had also previewed key episodes.

Tickets for the BFI screening went on sale to members on Tuesday 3 July and to non-members on Tuesday 10; the event rapidly sold out. The Edinburgh

screening was scheduled for Saturday 25 August at the Filmhouse, with tickets on sale from Wednesday 1 August. By the start of July, the picture edit for *Asylum of the Daleks* had been locked and the episode was into its final stages of post-production.

The full 1'37" trailer for the series was premiered on the BBC website at 6am on Thursday 2 August and aired on BBC Two at 8pm that evening; special movie-style promotional images from the new series also began to appear via the website, the first showing Amy being carried by the Doctor and surrounded by Daleks. This spawned stories from the *Daily Mail* in which the trailer was scrutinized for possible plotlines by Louise Saunders. A 40" version of the trailer subsequently aired from around Monday 6 August. Over in the USA, BBC America's #newtoWHO Twitter campaign – launched at the end of July to encourage people to watch *Doctor Who* for the first time – continued with a video featuring Steven Moffat in which he recalled his dim memories of watching *The Power of the Daleks* [1966 – see Volume 9]; further videos saw the cast recalling their favourite books and gadgets.

Questions for Ask the Execs – Moffat and Skinner – were invited by the BBC website on Friday 10 August, with submissions by noon on Monday 13. Skinner was then the guest tweeter for

the official Twitter account on Tuesday 14, the day of the BFI screening. During Tuesday afternoon, Moffat joined Richard Bacon on his Radio 5 Live show at 2.50pm. "You're going to meet all of them. Daleks from every era of television history," enthused the writer. Numerous press interviews were recorded with cast and crew at the BFI during the afternoon, with the BBC website recording Skinner and Moffat's responses to Ask the Execs, as well as recording introductions for new episodes.

- » The screening commenced at 6pm, after which Richard Bacon interviewed Steven Moffat, Caroline Skinner, Matt Smith, Karen Gillan and Arthur Darvill and fielded questions from the audience (including former *Doctor Who* companion Nicola Bryant) and implored those present not to reveal the presence of Jenna-Louise Coleman in the episode. The titles of all five episodes of the new series were also confirmed, but all Moffat could say about the launch date was, "Soon!" Skinner commented of *Asylum of the Daleks*, "We were literally signing off some of the CG shots yesterday." Lizo Mzimba was present and conducted interviews with the guests, with BBC



News releasing a 2'57" video chatting to Smith later that night. "It's very important to keep things secret," emphasised the actor. "Please keep it a secret if you watch it." Kimberley Dadds of the *Daily Mail* soon filed a story on the screening which focused on Karen Gillan's latest outfit, while Michael Hogan of *The Daily Telegraph* wrote, 'The sci-fi family favourite has been off air for eight months, an eternity for fans. They won't be disappointed by this comeback instalment.'

- » At 7.55am on ITV1's *Daybreak* next morning, Richard Arnold commented on the previous night's event and presented interviews with Smith and Gillan, and the series trailer was shown. A short item appeared on CBBC's *Newsround*, with part of Lizo's interview in which Smith commented on the departure of the Ponds. Also on Wednesday 15, BBC Media issued promotional details for the new series including interviews with Moffat and the three stars, while BBC America announced a special preview screening in New York on Saturday 25. A two-minute video of the BFI event was released on the *Doctor Who* website on Thursday 16 August with



Left: Executive producers Steven Moffat and Caroline Skinner were on hand to big-up their new series.

appearances from Skinner, Smith, Gillan, Darvill and Moffat; “I think [it] could become a cult classic in Wholore,” commented Smith of the début episode. *Doctor’s orders not to date his sexy sidekicks* was the title of Angharad Llewellyn’s piece in *The Sun* which relayed comments from the Q&A and concerned a tongue-in-cheek piece of advice given to Smith by Moffat. Over in the USA, 800 tickets for the New York screening went on sale... and sold out within 20 minutes.

- » On Saturday 18 August, a 20” teaser trailer for *Asylum of the Daleks* was released showing the Doctor’s archenemies chorusing, “Save the Daleks!” BBC America continued its promotion for the new series on Monday 20 with a new 2’53” online video of the *Doctor Who* cast playing the board game Skull with Jonah Ray of the *Nerdist*; Chris Hardwick also helped to continue BBC America’s #newtoWHO Twitter campaign. The first part of Ask the Execs was released by the BBC Website on Tuesday 21, and on Wednesday 22 it was confirmed that viewers would be able to watch

Below:
“SAVE-THE-DA-LEKS!!!”



Asylum of the Daleks on BBC One, BBC America and SPACE on Saturday 1 September. The BBC website also revealed a special new five-part mini-adventure, *Pond Life*, would be available online from Bank Holiday Monday.

- » The *MediaGuardian* Edinburgh International Television Festival screening of *Asylum of the Daleks* took place at the Filmhouse at 10am on Saturday 25 August; the previous afternoon, Moffat had joined his wife, producer Sue Vertue, and fellow exec Mark Gatiss to take part in a masterclass session about *Sherlock*. The screening of the Dalek episode was followed by a Q&A with Steven Moffat and host journalist Andrew Collins; in the audience was Robert Shearman who had written the episode *Dalek* [2005 – see Volume 49]. Moffat discussed his approach to running *Doctor Who*, modern viewing patterns for television series, and its budget, commenting, “I truly believe it could be a show that outlives everybody in this room. It could carry on that long, so it doesn’t just make money now – it’ll make money for ever.” In Canada, at 2pm, fans were able to catch a screening as part of an InnerSPACE event hosted by the channel SPACE at the Metro Toronto Exhibition Centre. The New York screening took place at 6pm at the Ziegfeld Theater located at 141 West 54th Street. Smith and Gillan arrived in classic gull-winged DeLorean cars – the vehicle made famous as a time machine by the 1985 movie *Back to the Future* – to find a mass of screaming fans, and after the

screening were joined by Skinner for a chat with Chris Hardwick. "We really beg you not to tell anyone," Skinner implored the assembled fans regarding the appearance of Coleman as Oswin. The stars of the show discussed how US fans of *Doctor Who* were louder and more extrovert than UK ones, and when Hardwick suggested English comedy actor Richard Ayoade as a potential Twelfth Doctor, Smith himself countered by noting that the late British comedy actor Peter Sellers would have been great for the role. When Smith asked the audience if the plot of the episode was best kept a secret, nearly every hand in the theatre shot up.

» Also on Saturday 25, the BBC released a new trailer – 'Predator of the Daleks' – to promote the following weekend's début. BBC America resumed its online series of *Doctor Who Insider* videos with a one-minute series of comments on the new series by Smith, Gillan and Darvill on Sunday 26 August, while JJ Anisiobi of the *Daily Mail* wrote the piece *They've gone Back To The Future: Matt Smith and Karen Gillan arrive at Doctor Who screening in vintage DeLorean* about the NY event.

» Just back from New York, Smith joined Radio 1 DJ Greg James at 4.40pm on Bank Holiday Monday to answer questions from listeners and promote the new series; "It deals with all the Daleks that have gone absolutely wacko... One of my favourites so far," he enthused. Meanwhile, *The Guardian* covered the US launch with the article *Doctor Who*



blasts into NYC for sneak screening of Asylum of the Daleks.

» *Who's Back* declared the cover of *Radio Times* on Tuesday 28 August, along with an image of the Doctor, Amy and Rory with the Daleks; inside, the cover folded out at the front and rear into a special Dalek wall-chart identifying the different incarnations of the aliens. Four pages were devoted to promoting the new series with Smith, Gillan and Darvill chatting to David Brown in *Bring on the Daleks!*, after which appeared the traditional Steven Moffat's episode guide with the lead writer teasing the five new shows. To preserve the big surprise, Oswin was omitted from the cast list in the programme billing which was emphasised by a colour composite shot of the Doctor and Amy in the Dalek Parliament. The pages for *Saturday's Choices* were dominated by the main promotional image of the Doctor carrying Amy surrounded by Daleks, and writer Patrick Mulkern nominated the show as the *Pick of the Day*, comparing the Parliament to '[producers Michael] Powell and [Emeric] Pressburger's vision of heaven from [the 1946 fantasy

Left:
Matt Smith
drops in on
Radio 1.

movie] *A Matter of Life and Death*' and commenting on the 'top-secret surprise' just after the opening titles. Across the Atlantic, the *Speakeasy* section of the *Wall Street Journal* ran Amanda Harris Falls' article *Matt Smith, Karen Gillan Tease Doctor Who Season 7* on Tuesday 28.

- ▶ BBC America released a 2'04" video of the *Doctor Who* US premiere on Wednesday 29 August. Lizo Mzimba's main report on the new series then appeared on BBC One's *Breakfast* at 6.51am with extracts showing the Parliament of the Daleks and the Ponds' crumbling marriage along with comments from Smith (chatting at Roath Lock on the morning of Tuesday 28) and Gillan (interviewed at the BFI). A similar item from Richard Arnold appeared on ITV1's *Daybreak* at 7.56am with interviews with Smith and Gillan at the BFI launch alongside similar clips. When it came to the subject of 2013, Smith replied, "I've always said that I'll be around for the 50th anniversary, so absolutely I'll be around next year. It's the most exciting year for the show. I wouldn't want to miss that."

- ▶ *The Return of the Daleks* was the title of a 2'06" video introduction to the début episode by Steven Moffat on the BBC website on Thursday 30 August, while in the US, BBC America released the 1'00" *Doctor Who Insider: Farewell to the Ponds* with clips and comments from Smith, Gillan, Darvill and Alex Kingston (who played River Song). That evening, a cast and crew screening of the episode was held in Cardiff. Next day, the BBC website offered another introductory video for *Asylum of the Daleks*, this time a 1'02" item featuring Smith, Gillan and Darvill recorded at the BFI in which Gillan cited it as "one of the scariest episodes we've ever done".

- ▶ On Friday 31, Gillan was the subject of the *60 Second Interview* in the *Metro*, visited the studios of BBC Radio 1 in the morning, and was then the main studio guest on BBC One's *The One Show*, live that evening at 7pm. The actress discussed her departure from the series, while an item pre-recorded earlier in the day featured Nicholas Briggs surprising people in Slough with Dalek-style loudspeaker announcements at the railway station and Tesco. On the internet, the Daleks took over @bbcdoctorwho at 13:52, first pleading 'SAVE THE DALEKS!' and signing off at 14:15 with 'THE DALEKS WILL RETURN ON SATURDAY!' The *Radio Times* also prepared a Dalek bingo sheet so that viewers could keep track of the nine varieties of Dalek featured in the episode.

- ▶ *I quit: Doctor Who's Smith calls time on Time Lord* was the headline emblazoned on the *Daily Mirror* as

Left:

The *Daily Mirror* decides Matt Smith is on the way out...



Saturday 1 September dawned. Picking up on out-of-context quotes from that week's interview with Smith in the magazine *Empire*, the paper relayed how the actor had commented on Tom Baker's seven-year stint as the Doctor from 1974 to 1981: "I couldn't do this for seven years. I'd be run into the ground. I don't think you can sustain it." A 'BBC source' was quoted as saying, "We still hope show boss Steven Moffat can persuade Matt to stay a little longer, but the working hours are starting to take their toll and his role as the Doctor is closer to the end than the beginning now... Next year is the 50th anniversary so it seems right to have a regeneration. Smith is a brilliant Doctor so we will keep him for the run but a Christmas regeneration would be incredible and guarantee huge ratings." This seemed to contradict what Smith himself had been saying in recent publicity, and when the headline was released, the BBC's head of communications Simon Hodges tweeted 'Matt Smith hasn't quit – just an over excitable headline. It's taken from comments saying he won't be doing it forever. He'll be

around for a good while yet.' Also on Saturday, a more sedate piece about Smith and Gillan appeared in the form of Jon Wilde's interview with the pair and his set visit to the Dalek Parliament under the title *What's up Doc? How Matt Smith and Karen Gillan discovered that breaking up is hard to do* from the *Daily Mail*; the illustrated piece also included Smith and Gillan recalling their impromptu visit to The Way Station, a *Doctor Who*-themed bar in New York, on Saturday 3 December 2011.

» By the day of transmission, the surprise of Coleman's appearance remained fundamentally intact for most of the audience, despite the *Financial Times* TV preview for the day commenting that 'the Doctor's new female companion... makes a brief appearance today, but comes into her own later in the series'. The mini-adventure *Pond Life* which had been available on the BBC website during the week was screened on the BBC Red Button for satellite and cable from 4.30am and then from 6.10pm to 7.20pm also looped on Freeview in the lead-up to transmission.

Above: *Asylum of the Daleks* would be the first episode of Matt Smith's final series.

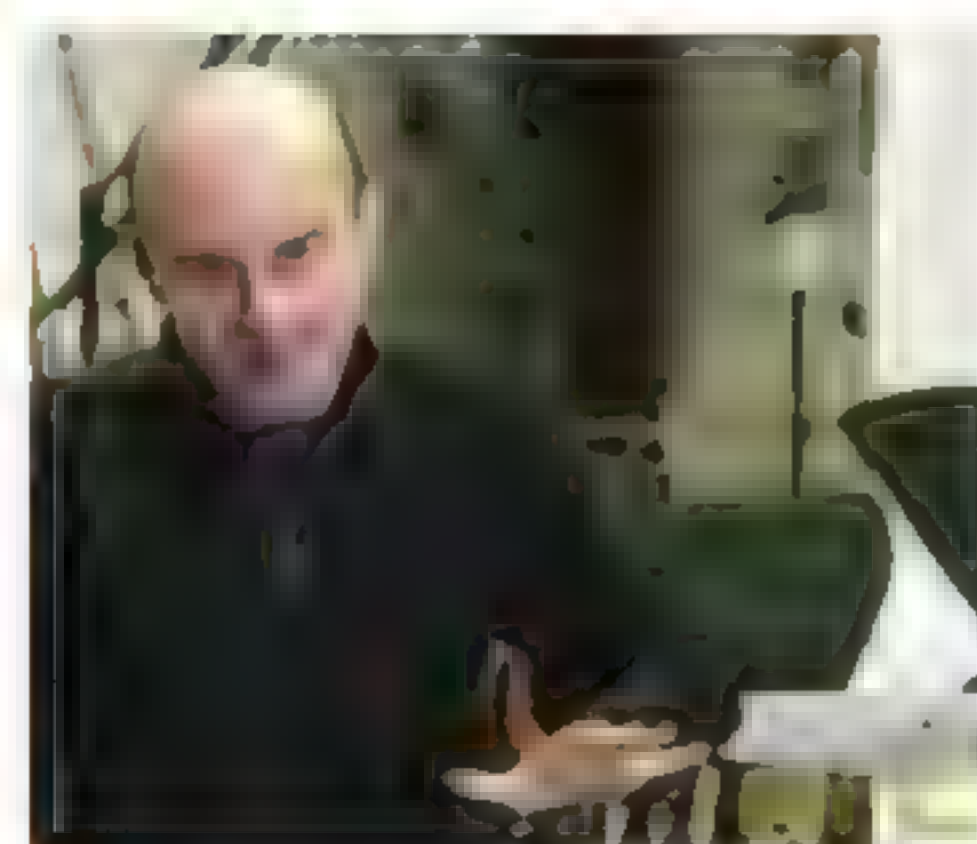
Broadcast

Right:

Shots from *Life Cycle of a Dalek*: designer Michael Pickwoad joins Karen Gillan on set; building the Daleks; Barnaby Edwards talks about training Dalek operators.

» Scheduled for a 50-minute slot, *Asylum of the Daleks* ran from 7.20pm to 8.10pm on BBC One, its main opposition being the ITV1 show *Red or Black*, which aired from 7.25pm. The episode attained an extremely strong Appreciation Index score of 89, the highest score for the main channels that night and the highest mark for the début episode of a new series of *Doctor Who*. Furthermore, the overnight figures were strong, placing it second in the day's charts behind *The X Factor*, and with double the number of viewers tuned to *Red or Black*. With a final Broadcasters Audience Research Board audience rating of 8.33 million, this was an excellent start to the series, as the sixth most watched programme of the week. By the end of the month, *Asylum of the Daleks* was the most watched programme on iPlayer with 2.2 million requests.

» "Ooo! Hello! Hope we gave you a good surprise! Thanks to all the fans who kept it quiet and made it so! More to come... watch this space!" Coleman said on the BBC website after transmission, while Moffat tweeted, 'Heartfelt thanks to all the journalists, bloggers, and forum members who kept our little secret for tonight. You are the best!' The website also offered the 3'36" behind-the-scenes video *Life Cycle of a Dalek* which showed recording on the Parliament set, the construction of the new Daleks, the Dalek training session at Upper Boat



and the destruction of 'Rusty' along with comments from Smith, Gillan, Moffat, special effects designer Danny Hargreaves and props maker Penny Howarth. With the episode broadcast, the BFI released a 12'59" minute video of the Southbank Q&A session, while the New York equivalent appeared as a 15'54" mix of questions and vox pops via the *Nerdist*.

» Immediately following the UK screening, at 5.10am AEST, *Asylum of the Daleks* made its première in Australia on ABC's online iView player and set a new record for the service with 75,900 plays on its first day. BBC America and SPACE aired the show at 9pm EST the same night; for BBC America, *Asylum of the Daleks* attracted a new record audience of 1.5 million, while also becoming the second-highest rated show in the history of SPACE, behind *Let's Kill Hitler*. The Prequel for the episode was released on Sunday 2 September via



North America iTunes and Amazon Instant Video and was available from UK iTunes from Tuesday 4. BBC America also issued a 1'01" *Doctor Who Inside Look* video, featuring Steven Moffat and the three series regulars.

- » 'A lovely episode, overflowing with Moffatism and, well, *Doctor Who*-ness. It fizzes along, sparkling with life, warmth and wit,' wrote Sam Wollaston of *The Guardian* in his review, while his colleague Dan Martin described it as 'a brash and bruising riot of all of the show's best aspects.' At *The Independent*, Neela Debnath declared the instalment to be 'a blockbuster epic that would not look out of place at the cinema... a spectacular opener that will win over both Whovians and non-Whovians alike'. In *The Daily Telegraph*, Michael Hogan was delighted that the surprise for the 'idea-packed instalment' had not been spoiled for viewers, while his fellow reviewer Gavin Fuller found it to be 'a confident opener'.

- » However, the episode came under attack by the reviewer 'NB' in *The Economist* on Tuesday 4; the article, *Self-congratulatory television: Doctor Me* commented that in the show which was 'a cornerstone of the Corporation's output... back-patting has been a habit of the series for the past few years' and that the attitude displayed by the Doctor and his friends was a 'shift in tone [which has] accelerated since Steven Moffat became executive producer'.

- » Oswin Oswald is voted *Doctor Who*'s sexiest ever sidekick announced Jenny Manning of *The Sun* on Thursday 6, saying that the tabloid's online poll had given Coleman a huge thumbs-up with 50 per cent of the vote.

- » BBC Three repeated *Asylum of the Daleks* on Friday 7 September at 7.10pm, while in Australia it appeared on ABC1 at 7.30pm on Saturday 8 (repeated at 9.30pm on Tuesday 11

Above:
'A lovely episode overflowing with *Doctor Who*-ness.'

Right:
Sparky -
Jenna-Louise
Coleman.



by ABC2) and in New Zealand was broadcast by Prime at 8.30pm on Thursday 13.

» ‘What a glorious introduction to the new series of *Doctor Who*,’ wrote Ryan Pollard of Huddersfield in the Feedback pages of *Radio Times* (15-21 September 2012). ‘The standout performance, for me, came from Jenna-Louise Coleman who brought wit and sparkiness to every scene she was in... the role of the companion is in safe hands.’ In the next reader’s letter, Charles Foster of Chalfont St Peter suggested that – due to errors in historical accuracy seen

in BBC One’s *George Gently* detective series which was supposed to be set in 1968 – either of its stars Martin Shaw or Lee Ingleby could replace Matt Smith as the Doctor...

» “They became the most reliably defeatable monsters that *Doctor Who* has. Kids are supposed to be frightened of Daleks, but they take them [the toys] to bed!” Steven Moffat commented at the Edinburgh International Television Festival. “My fondest hope is that now kids will leave their Daleks [toys] outside their bedroom doors... You have to remember that the Daleks are insane tanks!”

ORIGINAL BROADCAST

EPISODE	TRANSMITTED	TIME	CHANNEL	DURATION	RATING (CHART)	APPRECIATION INDEX
Asylum of the Daleks	1 September 2012	7.20pm-8.10pm	BBC One	48'51"	8.33M (6th)	89

Merchandise

In October 2012, *Asylum of the Daleks* was released on DVD/Blu-ray as part of *Doctor Who Series 7: Part One*. The Prequel to the episode was included as part of the DVD extras. *Asylum of the Daleks* was also part of *The Monster Collection: The Daleks* in September 2013 along with *The Daleks* (US only), and *Doctor*

Who – The Complete Seventh Series in October 2013. The special features for *Asylum of the Daleks* included: an audio commentary, behind-the-scenes featurette and the Prequel.

In September 2013, Silva Screen's CD *Doctor Who Series 7* featured music from *Asylum of the Daleks* composed by Murray Gold. The tracks were: *They Are Everywhere*, *Save Us*,

Dalek Parliament, *Oswin Oswald*, *Towards the Asylum*, *A Probe in the Snow*, *Amy and Rory Together* and *The Terrible Truth*. One track of music from *Asylum of the Daleks* was also included on Silva Screen's four-CD *Doctor Who: The 50th Anniversary Collection* released in December 2013.

Maxi posters for *Asylum of the Daleks* were issued by BG Eye in 2012. This design was also released

by Pyramid Posters. Promotional postcards for the 2012/13 series of *Doctor Who*, issued by BBC Worldwide, featured images from *Asylum of the Daleks*.

Underground Toys issued an Eleventh Doctor with Paradigm Dalek Strategist set in June 2013. This two-figure set was exclusive to Toys R Us. A 'Wave 3' *Asylum Dalek* 3.75" action figure was issued by Character Options in August 2014. Then in September 2014, Character Options issued an *Asylum of the Daleks* collectors' set exclusive to Toys R Us. This set contained: 'Dirty' White Paradigm Dalek; 'Dirty' Gold New Series Dalek (with sound FX); 'Dirty' Red Paradigm Dalek Supreme. Each had a red 'Asylum' mark on their casings.

In January 2015, mini-viewers containing eight screen shots from *Asylum of the Daleks* (among other stories) were available from Tarco International.



Above:
The maxi-poster.

Left:
DVD and CD releases.

Below:
An ad for the mini-viewer and *Asylum of the Daleks* toys.



Cast and credits

CAST

Matt Smith The Doctor
and
Karen Gillan Amy Pond
Arthur Darvill Rory Williams
with
Jenna-Louise Coleman Oswin
Anamaria Marinca Darla
Naomi Ryan Cassandra
David Gyasi Harvey
Nicholas Briggs Voice of the Daleks
Barnaby Edwards Dalek 1
Nicholas Pegg Dalek 2
Zac Fox Photoshoot PA¹

¹ Not credited on screen.

UNCREDITED

David Stock Photographer
Lanie Rose Stylist
Peter Rawdanowicz Bus Driver
David Brundrit Driving Double for Bus Driver
Adrian Brown, Robin Brown Dalek Humans
Harry Burt, Matthew Doman, Chester Durrant, Jeremy Harvey, Richard Husband, Claudio Laurini, Richard Knott, Mickey Lewis, Gwion Ap Rhisiart, Alistair Sanderson, Richard Roberts, Jon Davey, Mark Barton Hill, Dominic Kynaston, Darren Swain Dalek Operators
Mickey Lewis, Richard Roberts, Tristan Lloyd, John Ninnis, Alistair Sanderson Skeletons
Marina Baibara Woman in Ball Gown
Catrin O'Neill Formally Dressed Woman
Harry Burt Formally Dressed Man
Tony Evans Business Man/Dalek Operator
Richard Knott Man in Dinner Suit
Gwion Ap Rhisiart Formally Dressed Man

Lucy Edwards Ballerina
Andre McMiller Boy on Bike ²
Rebecca Jones Mother ²
Isabelle Saunders Child ²

² Not in finished programme.

CREDITS

Written by Steven Moffat
Produced by Marcus Wilson
Directed by Nick Hurran
Stunt Coordinators: Crispin Layfield, Gordon Seed
First Assistant Director: Fay Selby
[uncredited: Nick Brown, Marcus Wilson]
Second Assistant Director: James DeHaviland
Third Assistant Director: Heddi-Joy Taylor-Welch
[uncredited: Delmi Thomas, Harry Bunch, Helena Oliva, Iestyn Hampson-Jones]
Assistant Director: Danielle Richards
[uncredited: Delmi Thomas, Harry Bunch, Rachel Stacey, Kate Trevethan]
Location Manager: Nicky James
[uncredited: Pere Aguilo]
Unit Manager: Geraint Williams
[uncredited: Clarissa Dickhaut]
Production Manager: Phillipa Cole
[uncredited: Pere Aguilo]
Production Coordinator: Claire Hildred
Asst Production Coordinator: Gabriella Ricci
Production Secretary: Sandra Cosfeld
Production Assistants: Rachel Vipond, Samantha Price
Asst Production Accountants: Rhys Evans, Justine Wooff
Assistant Script Editor: John Phillips
Script Supervisor: Steve Walker
Camera Operator: Joe Russell
Focus Pullers: James Scott, Julius Ogden
[uncredited: Leo Holba]
Grip: Gary Norman [uncredited: Martin Peters]



Left:
Writer Steven
Moffat with
Dalek operators
Barnaby
Edwards (left)
and Nicholas
Pegg (right).

Camera Assistants: Meg de Koning, Sam Smithard,
Evalina Norgren [uncredited: Katie Kardasz]
Assistant Grip: Owen Charnley
[uncredited: Sam Reeves]
Sound Maintenance Engineers: Ross Adams,
Chris Goding
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Bob Milton, Gareth Sheldon, Matt
Wilson [uncredited: Alan Tippetts, Jack Gibbons]
Supervising Art Director: Paul Spriggs
[uncredited: Lucienne Suren]
Set Decorator: Adrian Anscombe
Production Buyers: Charlie Lynam,
Adrian Greenwood
Art Director: Lucienne Suren
Assistant Art Director: Richard Hardy
Art Department Coordinator: Donna Shakesheff
Prop Master: Paul Smith
Prop Chargehand: Bernie Davies
Set Dresser: Jayne Davies
Prophand: Austin J Curtis

Standby Props: Phill Shellard, Helen Atherton
Dressing Props: Mike Elkins, Ian Griffin
Graphic Artist: Christina Tom
Graphic Designer: Chris Lees
Petty Cash Buyer: Helen O'Leary
Standby Carpenter: Will Pope
Standby Rigger: Bryan Griffiths
Props Makers: Penny Howarth, Alan Hardy,
Jamie Thomas, Tom Belton
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Assistant Costume Designer: Fraser Purfit
Costume Supervisor: Carly Griffith
Costume Assistants: Katarina Cappellazzi,
Gemma Evans
Make-Up Artists: Sara Angharad, Vivienne
Simpson, Allison Sing [uncredited: Pam Mullins]
Casting Associate: Alice Purser
Assistant Editor: Becky Trotman
VFX Editor: Joel Skinner
Dubbing Mixer: Tim Ricketts

Right:

Costume and make-up attend to Matt Smith.



ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Graphics: Peter Anderson Studio
 Online Conform: Mark Bright
 Online Editor: Jeremy Lott
 Colourist: Mick Vincent

Daleks created by Terry Nation

With thanks to
 The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Recorded and Mixed by Jake Jackson

Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Gareth Meirion Thomas]
 Costume Designer: Howard Burden

Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Jamie Pearson
 Production Designer: Michael Pickwood
 Director of Photography: Neville Kidd
 Script Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat,
 Caroline Skinner

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PREQUEL CAST

Matt Smith The Doctor
Barnaby Edwards Hooded figure
Marina Baibara Waitress
Val Rapley, Dave Rapley, Robert Davidson,
Claire Delaney, Trish Dichler, Kathryn Edwards,
Dennis Gregory, Peter Guiney ... Tea room guests

Profile

NICHOLAS BRIGGS

Voice of the Daleks

Nicholas John Briggs was born 29 September 1961 in Lyndhurst, Hampshire. His father worked in the car industry, his mother was a secretary and sometime school nurse. Older brother Colin eventually became a BBC Newcastle broadcaster and presenter.

Growing up fascinated by *Doctor Who*, young Nicholas' first clear memory of the programme was of William Hartnell's regeneration. Inspired to write stories, he later progressed to recording adventures on his brother's reel-to-reel tape recorder.

In his final year at school he first acted in public, in Nativity musical *Follow the Star*. He left school for technical college to take A-levels and a drama diploma, before going onto Rose Bruford drama school, Sidcup, graduating in 1983 with a theatre arts degree.

Acting work was not immediately forthcoming so he became involved with Bill Baggs' Audio Visuals fan-made *Doctor Who* audio adventures. From the second adventure onwards, *The Time Ravagers* (1985), he starred as the Doctor, whose quirks included a toothbrush in his top pocket and a liking for tea. Briggs also wrote, directed, composed and sound designed, often under pseudonyms including Arthur Wallis, Samuel Flint and even Erica Galloway.



Left: Nicholas Briggs at work on *Asylum of the Daleks*.

Briggs became interviewer for the Reeltime series of video interviews *Myth Makers*, beginning with the range's third release in 1985.

He occasionally performed in London fringe theatre before finding regular employment as an editorial assistant at publishing company Visual Imagination from 1988, working on magazines *TV Zone* and *Starburst*. He progressed to become editor of *Film Review* magazine in 1995.

Briggs wrote for Bill Baggs' science-fiction video productions including four entries in *The Stranger* series (1993-5)

starring Colin Baker, *The AirZone Solution* (1993) and three *Auton* videos (1997-9).



Right:

Nicholas Briggs as Rick Yates in *Doctor Who* spin-off *Torchwood: Children of Earth*.

A more mainstream, but less fulfilling, writing gig came on Channel 5 soap opera *Family Affairs* in the late 1990s.

While Briggs was working at the Sci-Fi Channel, an attention-grabbing ruse in a 1998 *Doctor Who Magazine* comic strip saw the Eighth Doctor suddenly, if temporarily, regenerate into Briggs' Audio Visuals Doctor.

Briggs was heavily involved in the launch of Big Finish, a professional outfit producing audio adventures, first directing their *Bernice Summerfield* series from late 1998. When the company won its *Doctor Who* licence he wrote and directed first release *The Sirens of Time* (1999).

Early Big Finish commitments were fitted in around playing Sherlock Holmes in London fringe theatre, and directing a provincial production of *Private Lives*. Having written and directed several dozen Big Finish releases, his output included four series of *Dalek Empire* from 2001, writing, directing and sound designing.

His Big Finish Dalek voices led new TV series showrunner Russell T Davies to get in touch. A 2003 *Doctor Who Magazine* article in which Briggs had detailed how he used his Moogerfooger effects circuit to create Dalek voices convinced Davies that Briggs was the man he needed.

Briggs supplied the Dalek voice in *Dalek* [2005 – see Volume 49] and all Dalek voices since. Notable characters have included the Emperor in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] and the insane Dalek Caan in *The Stolen Earth/Journey's End* [2008 – see Volume 60].

He has also voiced all Cybermen since *Rise of the Cybermen/Age of Steel* [2006 – see Volume 52] as well as the Nestene in *Rose* [2005 – see Volume 48], Ice Warrior Skaldak in *Cold War* [2013 – see Volume 73] and various Judoon and Zygons.



Spin-off events have included *Doctor Who* Proms in 2010 and 2013 and an appearance on *The Weakest Link* (2007).

Onscreen acting work has come in *The League of Gentlemen* (2002), as parliamentary adviser Rick Yates in *Torchwood: Children of Earth* (2009), Noel Clarke's films *Adulthood* (2008) and *4.3.2.1* (2010), and TV series *Lewis* (2009). He played Dalek voice man Peter Hawkins in *An Adventure in Space and Time* (2013) and cameo'd in *The Five(ish) Doctors Reboot* (2013).

Involvement with Nottingham Theatre Royal saw him play roles including Sherlock Holmes and Dracula from 2010, and he directed a stage tour of *Jekyll & Hyde* in 2016. He directed science-fiction comedy *Nebulous* (2005-8) for Radio 4 and regularly presented the channel's fantasy strand *Seventh Dimension* since 2010.

As co-executive on Big Finish's entire output, he wrote and directed *The Prisoner* (2016/17) and starred as Sherlock Holmes from 2010. He wrote and directed *Doctor Who: Dark Eyes* (2012), winner of the Audio Drama 2014 Award for Best Online or Non-Broadcast Drama, and 50th anniversary *Doctor Who* release *The Light at the End* (2013).

He made his home in Dorset with wife Steph and son Ben (born 2009). ■

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THE WEDDING OF RIVER SONG

It's 22 April 2011 and time is stuck at 5.02pm. In fact, all of time is happening at once because a fixed point in time has been altered: the Doctor's death at Lake Silencio.

THE DOCTOR, THE WIDOW AND THE WARDROBE

It's Christmas Eve 1938. Madge Arwell helps an injured Doctor back to his TARDIS. Three years later, Madge loses her husband in the war and the Doctor returns to give her children an unforgettable Christmas.

ASYLUM OF THE DALEKS

The Doctor, Amy and Rory are abducted and taken to the Parliament of the Daleks, where the Doctor's old enemies want his help. With Amy and Rory's relationship in meltdown, it's up to the Doctor to defeat the Daleks.

